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START SIMPLE WITH
BEGINNER-FRIENDLY
GINGHAM FLARES



**USE PATCHWORK
TO GIVE SCRAP
FABRIC PURPOSE**

**WILDFLOWER
NOTECARDS
& ECO IDEAS**
SEND LOVE & POSITIVITY

PLUS
8 MOOD
BOOSTING
PRINTS

Mollie

Makes

EASY WAYS TO EMBRACE HANDMADE

12
NEW
CRAFTS
TO TRY
TODAY

CREATIVE GIFTS
& HOMEWARES



**TACTILE
STYLE**
LEARN
THE ART
OF PUNCH
NEEDLE

DIY TREAT

**GET A
NATURAL
GLOW**

ORGANIC
SKINCARE
AT HOME

**FRESH
TAKES ON
CROCHET**

*Summer fruit
tassel earrings*

THE KINDNESS ISSUE

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Welcome



If there's one thing I've learnt from the last year, it's the importance of being kind. Even the simplest of gestures can have the biggest impact on your loved ones, yourself, those you've never met that need your support, or our planet. So, this month we've curated The Kindness Issue, sharing ways you can make a difference through craft, and celebrating the positive impact makers and independent brands are having on our community and the wider world.

Creativity and kindness have always gone hand in hand, with sustainability and showing up for others at the heart of crafting. And, from baking a treat for a friend to choosing eco-friendly materials for your makes, we've put together a whole host of easy ways to spread joy and positivity.



Learn to make paper flowers and the prettiest jesmonite vase, sew a cushion from fabric offcuts, make natural beauty products for a self-care treat and more. Plus, we've got the loveliest feel-good features, and some of our fave small businesses doing big things. Read on, get inspired and share the love!

Yvette

Yvette Streeter Editor

FOLLOW MOLLIE MAKES FOR DAILY INSPIRATION...





ON THE COVER PHOTOGRAPHY: PHILIP SOWELS, STYLING: SARAH MALONE

Introducing

THE LATEST FROM THE
WORLD OF HANDMADE

10 Mollie loves

Discover what's new from our favourite designer-makers and indie businesses

14 Terrazzo vase and paper flowers

A gorgeous eco-friendly collab from two top crafters to brighten up your space or cheer up someone special

22 Gingham flares

Learn how to draft your own pattern and sew these beginner-friendly retro flares – a summer wardrobe staple

28 Latest crush

Freshen up your home and wardrobe by shopping the fruit motif trend

31 Botanical stationery

Plantable seeded notecards to spread joy through kind words and wildflowers

22



50



36



40

THREE CREATIVES SHARE
THE ROLE KINDNESS PLAYS
IN THEIR BRANDS

57

Living

CREATIVE INSPIRATION FOR
YOUR LIFE AND HOME

36 Sequin napkins

Treat friends to a fancy get together thanks to the cutest brunch-inspired embroidered napkin set

40 Meet the maker

Small biz owners Emily Coxhead, Rina Matsumura and Nikki Millar inspire us with their creativity and kindness

47 Patchwork cushion

Turn fabric offcuts into beautiful homewares with sashiko stitching

50 Crochet bottle bag

This starter crochet project will help you remember to bring your reusables

54 Get the look

Update your space but keep it planet-kind using feel-good interiors picks

Making

HAND-PICKED PROJECTS
TO FALL IN LOVE WITH

66 Natural skincare duo

Carve out time for self-care or treat a friend with a face mask and eye cream

70 Good read

Helen Martin shares the different ways in which crafting can be affirming

73 Strawberry and cream buns

An indulgent breakfast treat to make the most of a weekend morning

78 Punch needle bag

A fun emoji-inspired make so you can match your accessories to your mood

83 Templates

All the shapes for this issue's makes

90 Tea and a chat

ARTHOUSE Unlimited talk inclusivity

EXCLUSIVE!

57 Bonus papers

Eight pull-out art prints from playful illustrator Kimberley Morris, designed to spark positivity every day

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Ella Gilbert

Ella hasn't stopped whipping up sweet treats since she got an easy-bake oven and started experimenting with her own recipes. If she isn't in a cloud of flour in the kitchen, you'll find her under a mountain of fabric and yarn.

Bake Ella's strawberry breakfast buns on page 73.
www.alpineella.com



Contributors



Rina Matsumara

Nurse, artist and mother Rina is a self-taught fibre artist and loom weaver. Her crafting combines her passions for creativity and positive mental health, and she sees weaving as a soul mate that helps her be more mindful and present.

Read about the role kindness plays in Rita's crafting on page 40.
www.instagram.com/avelanewallart



Tammy Silver

Print loving, puffy sleeve enthusiast Tammy has a serious passion for sewing. She enjoys making easy-going looks with an abundance of colour and volume, and binge watching K-dramas and anime shows.

Sew Tammy's gingham flares on page 22.

www.tammysilver.com



Zoe Bateman

Zoe is on a mission to get as many people possible crafting.

She's got a penchant for pastel-coloured creations, and is a big fan of browsing her local car boot sale for kitsch treasures, and drinking bubble tea. Not necessarily at the same time.

Make Zoe's punch needle smiley face bag on page 78.

www.toocutetoquit.etsy.com



Kimberly Morris

Graphic designer and illustrator Kimberly can often be found bopping to 70s funk in her studio, with her French bulldog at her feet.

She enjoys mooching around stationery shops, and creates work to empower and promote positivity. **Check out Kimberly's inspiring pull-out art prints on page 57.**
www.inkudesign.com



Cheers!

Saphia Barros, Valerie Bracegirdle, Becki Clark, Emily Coxhead, Lucy Djedvet, Kate Gwilliam, Lisa Jay, Arounna Khounnoraj, Anaïs Mansour, Julie Marabelle, Helen Martin, Nikki Millar, Becky Sheridah, Philip Sowels, Olivia Sugarman @ Mustard Models, Emilie Woodger-Smith



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
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Introducing

THE LATEST FROM THE WORLD OF HANDMADE



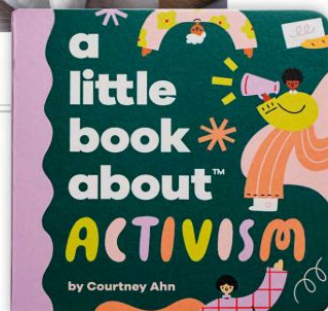
Acts of kindness come in many forms, and even small gestures can have a big impact. Treat yourself to People Tree's Organic Cotton Zaida Jumpsuit and you'll be investing in a **planet-friendly production process**, supporting a small indie biz, and feel pretty darn good wearing it, too. www.sanchosshop.com

MOLLIE LOVES

NEXT GEN ACCESSORIES WITH A GLOBAL SENSIBILITY.

The bucket hat is back, and we've got our eye on this sustainable version from Curry, part of a Danish design legacy. Founder Selma branched out from her parents' interiors biz RICE, and these covetable raffia pieces are **made by Madagascan artisans** using locally sourced plant fibres.

Eco style at its finest.
www.currybyselma.com



SLOW FASHION FINDING CUTE ETHICAL UNDIES

can be a real barrier when it comes to ditching cheap clothes, but Isle of Shee have solved our problems. The Scottish handmade clothing brand recently launched these gorgeous organic cotton briefs and crop tops – beautiful, **comfy and kind** to the earth too.
www.isleofshee.co.uk



START 'EM YOUNG.

If you're raising a planet-changer, this book's an absolute corker to **grow their mini library**. *A Little Book About Activism* is designer and social justice advocate Courtney Ahn's first, suitable for ages 0-4. Chances are you're already familiar with her beautiful artwork from Instagram, but if not, check her out [@courtneyahndesign](https://www.instagram.com/courtneyahndesign).
www.akidsbookabout.com

BRAND FOCUS WASHED AND FOUND

Ocean plastic made beautiful – it's an upcycling dream. Washed and Found maker Viki uses plastic particles and fishing nets gathered from her Devon and Cornwall beach cleans to create **modern statement jewellery**. Each colourful bangle and necklace is one of a kind, and part of a wider story around helping heal our planet. www.washedandfound.co



TAKE TIME FOR YOU AND YARN

with The Crafting Kind's tactile letterbox craft kits, **designed to soothe** the soul. Get mindful with a beginner-friendly crochet, weaving or macramé kit, complete with tea bag for a calming cuppa. www.thecraftingkinduk.etsy.com



PHOTOGRAPHY: KATHRYN MANNING



BOOK OF THE MONTH

*How to Make Art for
Joy's Sake: Free-
Spirited Watercolor*

Kristy Rice's joy-focused approach to watercolour art has won the hearts of fans worldwide, and in her new book she teaches the basics of painting, infusing the learning process with wit, wisdom and laughter. Kristy shows painters of all skill levels how to make "art for joy's sake", offering her quirky, positive guidance on preparation, including the materials you really need and those you don't. She'll walk you through basics and details, share exercises to enhance your brush handling, muscle memory, colour mixing and texture, and help you put them all together. And, there's plenty of projects to practice, from beautiful bouquets to landscapes. Use your book with the *Art for Joy's Sake Journal* to really help you grow.



ABOUT THE AUTHOR

Kristy Rice

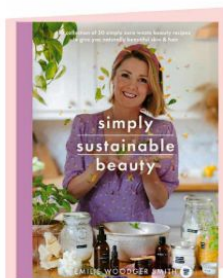
Kristy Rice's personal obsession with paint and paper has evolved into an innovative brand, Momental Designs, which garners global attention from media, celebrities, and some of the world's most creative individuals and iconic brands. Along with a team of inspiring women, Kristy continues to innovate in the worlds of styling, stationery, design and art licensing. Kristy lives with her husband Adam, her son Isaac, her daughter Irie, and lots of furry friends on their 40-acre retired farm near extended family. www.momentaldesigns.com

OUR SHAPED CANDLE LOVE

affair continues, courtesy of Pixie Divine's hand-poured and hand-painted creations. They're soy and fragrance-free, making them vegan-friendly and suitable for sensitive sniffers. And, whether you're on Team Burn or reckon they're much too pretty to light, these moon candles **will bring a moment of calm** to your day, or make a thoughtful addition to a care package. www.pixiedivinehome.etsy.com



PHOTOGRAPHY: FRANKIE DAVIES



NEED TO READ ECO SKINCARE

How green is your make-up bag? Mollie Makes fave Emilie Woodger-Smith (find her eye cream and face mask DIY on page 66) has written her first book on the subject, making it easier than ever to **go natural with your cosmetics**. Shop *Simply Sustainable Beauty* for easy-to-follow recipes and advice on zero waste life. www.pen-and-sword.co.uk



COMBAT ANXIETY JOURNALLING IT OUT CAN BE SO VALUABLE,

and this book has got us yearning to try. Artist and author Meera Lee Patel's *Create Your Own Calm* journal is a grounding space for reflection, filled **with helpful prompts**, inspiring quotes and her own wonderful watercolour illustrations. www.meeralee.com

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CELEBRATE THE PROCESS

and raise up women who make. We're totally on board **with Sister and Kin's ethos**, and the flawless style of their ethically-made fair trade garments. www.sisterandkin.com



PHOTOGRAPHY: GEORGE FELHAM; MODEL: LINSEY ISLA



CATHE HOLDEN'S *Flea Market Fresh*

Treasured vintage goods set around the tables of an outdoor flea market showcase charming tokens of the past – shoe boxes filled with vibrant floral postcards, stacks of embossed ironstone plates, and a cigar box trimmed with “hand made” paper edging and filled with colorful advertising ephemera and mementos. There are black and white family photos, colorful postage stamp collections, and volumes of antique ledgers plump with handwritten entries. These treasured finds, ripe for the picking and chock full of creative inspiration are beautifully detailed in Cathe Holden’s latest collection, *Flea Market Fresh*.

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Create in COLOUR

Boost your mood with this summer's
hottest craft collab – Anaïs Mansour's
terrazzo vase and Lisa Jay's paper bouquet







HOW TO MAKE A TERRAZZO VASE

MATERIALS

- Jesmonite (we got ours from www.resin8.co.uk)
- Acrylic pigments (we used red, yellow and white from www.resin8.co.uk)
- Round silicone pot mould (we got ours from www.resin8.co.uk)
- Plastic sheet
- Old plastic containers
- Wooden lolly sticks
- Cocktail sticks
- Wet and dry sandpaper in 240 and 400 grit
- Acrylic sealer (we got ours from www.resin8.co.uk)

Terrazzo has firmly established itself as the ultimate modern material, and now you can recreate its colour-chipped luxe in vase form to jazz up your home.

Seeing as this is our Kindness issue, we used planet-friendly jesmonite to create our version, which is non-toxic and solvent-free – much nicer to have around the house. Pair it with the paper flowers on page 18 for an evergreen take on a bouquet, use it to store craft tools and kitchen bits, or just gaze adoringly at its beauty.

Once you've got the technique down, have a play with different pigment colours to match your mood. And, if you'd rather swap the matte finish for more of a sheen, rub a small amount of coconut oil onto the surface.

❶ Make sure the plastic containers are clean and free of any dust, then weigh out the jesmonite powder and liquid into them. Jesmonite works with a precise ratio – 2.5

parts dry to 1 part wet – so measure out 25g powder and 10g of liquid each into five plastic cups – one cup for each of the five different colour chips used. Mix the powder and liquid with a wooden stick until smooth.

❷ Next, add the pigments. They're very intense, so only add a tiny bit at a time by dipping a cocktail stick into the pigment, then dropping it into the jesmonite and mixing it in. We used the yellow pigment to create a yellow colour chip, small amounts of red and yellow to create an orange and a pale peach colour chip, and varying amounts of the red pigment to create a light pink and a dark pink colour chip.

❸ Once you're happy with the colour in each container, spread the mixture onto a separate plastic sheet – we used old plastic folder wallets. Use the wooden stick to spread a thin, even layer, then leave it to cure for 30 minutes – you'll know it's ready when it snaps if you try to break it. If the mixture just



bends slightly, give it a bit more time to fully cure.

04 Once the jesmonite has set, crush it into chips. The chips can be any size you want, but it's nice to have a variety of sizes, with some big and some small.

05 Make the jesmonite for the base colour as per Step 1, this time using 60g liquid and 150g powder. Mix until fully smooth, then add white colour pigment – this lets the coloured chips stand out. Next, mix in all the coloured chips and stir until they're evenly distributed.

06 Pour the mixture into the silicone mould, filling it three-quarters full to allow for the solid base colour to be added in later. Leave to cure for approximately 30 minutes.

07 While the first colour is drying, make the solid colour mix for the base as per Steps 1-2. Weigh out 15g liquid and 37.5g of powder into a plastic cup and mix them together until smooth, then add in small amounts of red and white pigment to create a pink tone.

08 Making sure the jesmonite in the mould has dried to the touch, pour the pink mixture from Step 7 on top, filling the mould completely. Leave to cure for an hour.

09 Once the jesmonite is dry, remove the pot from the mould, making sure the mixture is fully cured – if it's warm to the touch, it's not ready. Pull the silicone away to help remove it – the mould can be stretched without breaking it.

10 Cover the work surface you'll be sanding on and fill a bowl with water. Dip the pot into the water, then use the coarser 240 grit sandpaper to sand the outside of the vase, revealing the chips. Once you're happy with the amount of chips showing through, move onto the finer grit sandpaper – 400 and above – to smooth the surface. Leave the vase to dry.

11 Once dry, apply the acrylic sealer using a paint brush with a light hand to avoid any brush marks. This will protect the finished vase from water and stains.

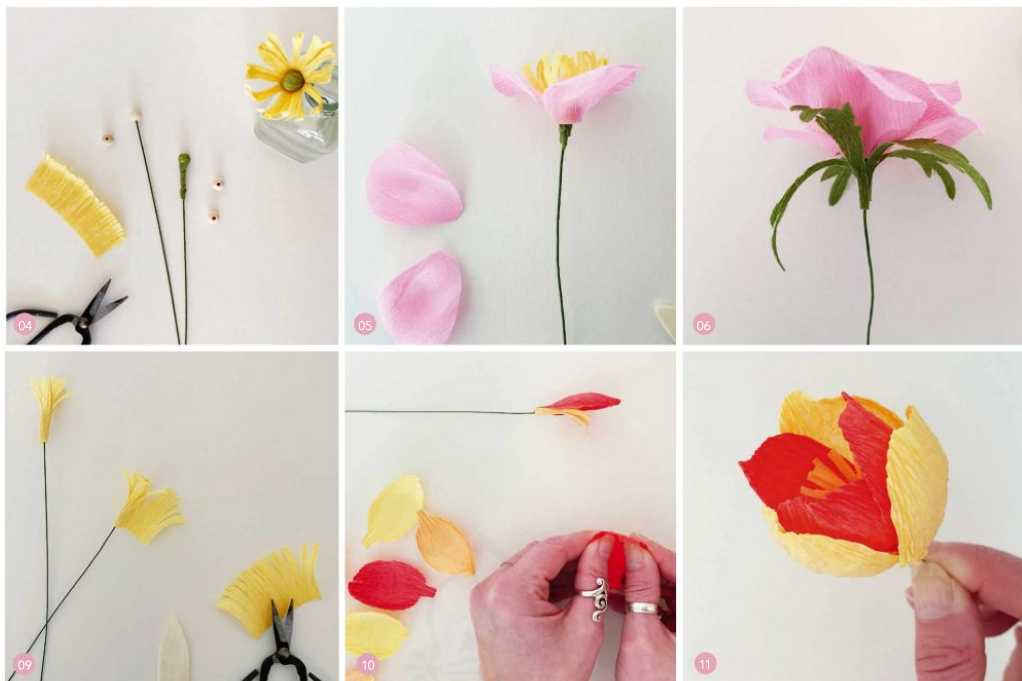
MEET THE MAKER ANAÏS MANSOUR



Anaïs is a French creator based in Surrey. Her homewares and furniture brand, Ana Rose Studio, aims to source all materials exclusively in the UK to support local businesses. Keep up with her latest makes on Insta @anarosestudio. www.anarosestudio.com







HOW TO MAKE PAPER FLOWERS

MATERIALS

- 90g crepe paper in Light Pink, Rose, Peach Blossom Pink, Dark Cream, Yellow, Orange, Light Olive and Dark Olive (we used Cartotecnica Rossi)
- 180g crepe paper in Natural Rose, Yellow, Pumpkin, Orange and Coral Charm Peony (we used Cartotecnica Rossi)
- Florist stem wire in 24, 20 and 18 gauge
- Five wooden beads, 1cm (3/8")
- All-purpose glue
- Bone folder
- Pliers
- Wire cutters

Filling your home with spring flowers feels like the ultimate way to welcome in a new season, and introduce a bit more colour into your everyday surroundings.

These paper blooms let you have the best of both worlds, with dreamy spring hues you can keep as long as you like. Plus, they're a beautiful way to show a friend some kindness, as they're just as pretty as the real thing.

Once you've got the basics, step outside the vase and get creative. From table decorations to evergreen wreaths and garlands, let your inner florist shine.

04 For the first anemone, use the templates on page 83 to cut three of each petal shape from the Peach Blossom Pink paper, one fringe from the Dark Cream paper, and one centre circle and five leaves from the Light Olive paper. Make sure to cut each shape with the grain of the paper running from top to bottom, as this will help when

shaping the petals. The different paper weights determine how much you can stretch them, with the 180g paper having a little more give than the 90g paper.

05 Repeat Step 1 for the other four anemone, this time cutting the fringes from Dark Cream paper, the centres and leaves from the Light Olive paper, and the petals from the Rose and Light Pink paper.

06 Fringe the centres, cutting along one long edge of each one roughly two-thirds down, then curve the uncut long edges with a bone folder or scissor edge.

07 Cut five stems from the 20-gauge florist wire, then glue a wooden bead to the end of each wire stem. Cover each bead with a centre circle and glue it in place, then roll a fringed centre onto the base of each covered bead, with the curved edge facing inwards. Gently open out the centres.

08 Use the bone folder to curve the top and bottom of each petal in the same direction, as shown, then

gently stretch the centre. Glue three small petals under the fringed centre on each anemone, making sure they're evenly spaced.

09 Add three medium petals underneath the small petals, staggering them so they fill the gaps in the first layer. Next, add three large petals underneath those, staggering them to fill the gaps. Use the bone folder to curve the leaves, then glue five leaves evenly to each anemone base, drooping them downwards.

10 For the first tulip, use the templates on page 83 to cut three petal shapes from Natural Rose Yellow paper for the inner petals, three petal shapes from Pumpkin paper for the outer petals, and one fringe from the Dark Cream paper.

11 Repeat Step 7 for the remaining four tulips with the following paper combinations: three Natural Rose Yellow inner petals and three 180g Orange outer petals, three Coral Charm Peony inner petals and three Natural Rose Yellow outer



HOW TO MAKE PAPER FLOWERS

petals, three Pumpkin inner petals and three Orange outer petals, and finally three Coral Charm Peony outer petals.

09 Fringe the tulip centres and curve the edges with the bone folder as per Step 3. Cut five stems from the 24-gauge florist wire, then roll and glue a fringe onto each of the wire stems, with the curved edge facing outwards.

10 To shape the petals, hold the middle between your thumbs and index fingers, then gently pull horizontally to stretch the paper. Do the same vertically to form a long, cupped shape, then glue three inner petals around a centre, aligning the bottom of the petals and the fringe.

11 Add a second layer of three outer petals staggered between the inner petals, then gently open up each individual flower.

12 For the first peony, use the templates on page 83 to cut one fringe, six small petals, 16 medium

petals and 10 large petals from the Dark Cream paper, and five sepals from the Dark Olive paper. Repeat twice more, this time

cutting one set of petals and fringe from Yellow paper, and one set from Orange paper. Fringe the centres as per Step 3, then gently twist them between your fingertips. Cut three stems from the 18-gauge florist wire, then roll and glue a fringe onto each of the wire stems. Ruffle the fringes by gently pressing them down.

13 Cut one or two small V shapes into the top edge of each petal as shown, making different cuts in each one for a more natural finish.

14 To shape the petals, hold the middle between your thumbs and index fingers and gently pull horizontally to form a cupped shape. To ruffle the edges, gently pinch them along the top, and stretch them in either direction. Put six medium petals to one side.

15 Glue six small petals evenly around a fringed centre,

overlapping them slightly.

Continue adding ten of the medium petals and all ten of the large petals in the same way.

16 Glue the remaining six medium petals to the base of the flower, curving them in the opposite way so they droop downwards. Next, glue the five sepals to the base, spacing them out evenly, then fluff and open the peony by gently pushing the petal layers apart.

17 Arrange the flowers into a posy at different heights, then trim the stems to your desired length with the wire cutters. To wrap the stems, cut a 1.5 x 15cm ($\frac{1}{2}$ x 6") strip of Light Olive paper across the grain for each of the anemones, and a 1.5 x 15cm ($\frac{1}{2}$ x 6") strip of Dark Olive paper for each of the tulips and peonies.

Stretch a strip of paper fully, dot it with glue, then wrap it around the stem at a 45° angle, working from top to bottom, and dotting it with glue as you go. Gently re-curl and reshape any petals to finish.

MEET THE MAKER LISA JAY



Lisa originally studied graphic design at university, then went to live in Southern Italy before finding her love for all things paper. Find her ethically-made blooms and bouquets on Insta @lisajaystudio. www.lisajaystudio.com





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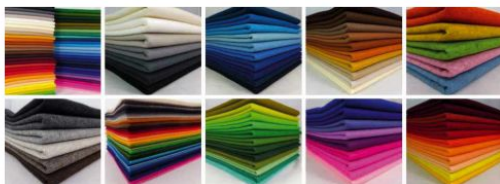


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Dare TO flare



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to update your wardrobe



HOW TO MAKE GINGHAM FLARES

MATERIALS

- Gingham fabric (we used Robert Kaufman Carolina Cotton Gingham Fabric in Lime from www.minerva.com)
- High-waisted slim-leg trousers
- Pattern paper
- Matching sewing thread
- Elastic, 4cm (1½") wide

Gingham is everywhere at the moment, and it's no surprise – the breezy fabric and cute check pattern are timeless summer staples. This project is an amazing way to get in on the trend and have a go at making your own clothes, waving goodbye to fast fashion.

Tammy shows you how to draft a pattern from trousers you already own, so you know they'll fit, and you can customise the flare to make it as bold as you want. Plus, for extra sustainability points, you could even use deadstock fabric – leftover fabric saved from landfill.

Once you're feeling confident, try playing with the style. Opt for a shorter length for a super fun 90s kick-flare, or try adding more detail to the waistband like belt loops and buttons.

01 Find a pair of high-waisted slim-leg trousers that fit you well. Fold the trousers in half along the length and place them on the pattern paper, then trace around

them, adding 1.5cm (½") seam allowance on all sides. Mark the hip point and draw a straight line horizontally across the paper for the waist, then draw a second horizontal line 5cm (2") above this. Cut out the pattern – this will be the front trouser.

02 Place the pattern onto a new sheet of pattern paper and trace around it. Add an extra 5cm (2") along the leg inseam, then cut this out. This version will be the back trouser pattern.

03 On your body, measure from your waist to your knee, then use this measurement to mark the knee point on the front and back pattern pieces with a horizontal line. Draw a dotted vertical centre line starting 2.5cm (1") below the knee point, finishing at the trouser hem. Connect the top of this centre line to both sides of the knee line with two diagonal dotted lines, as shown in the image above.

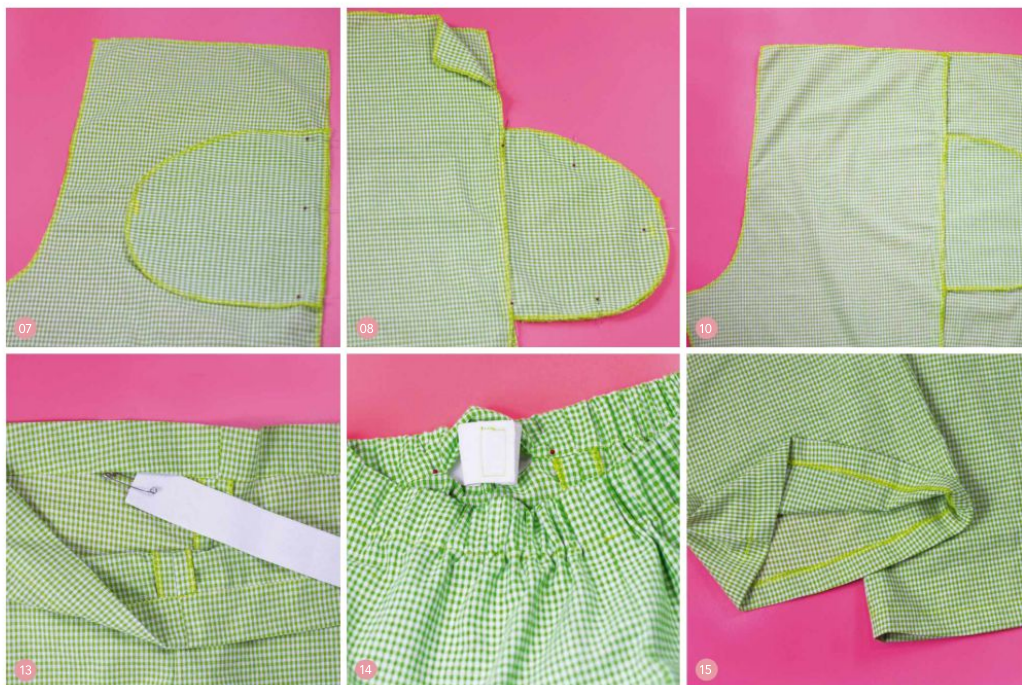
04 Cut along the dotted lines to create an opening for the trouser

flare, then adjust the size of the flare by increasing or decreasing the opening. Once you've achieved the desired size for the flare, trace the front and back patterns onto new sheets of pattern paper.

05 To draft the pockets, draw a straight line on a piece of pattern paper, position the base of your hand along the line, then spread out your hand and trace around it.

06 Fold the fabric in half along the grainline and pin the pattern pieces onto the fabric. Cut one front trouser and one back trouser, and two pockets, creating two front and back trouser pieces, and four pocket pieces in total. To prevent the fabric fraying, overlock or zigzag stitch the edges.

07 Pin a pocket piece on the outside edge of each front trouser leg, 12.5cm (5") down from the waistline, with right sides (RS) together. Align the straight edge of the pocket with the edge of the trouser leg, as shown in the image, then sew. Repeat with the



remaining two pocket pieces and the back trouser legs.

07 Place one front trouser leg and one back trouser leg RS together, aligning the raw edges. Pin and sew around the curved edge of the pocket, then repeat with the second front and back trouser leg.

08 Pin the outside edge of one front and back trouser leg pair and sew from waist to hem, leaving a 15cm (6") opening at the straight edge of the pocket. Repeat with the second front and back leg pair, then press the seams open.

09 Place the two trouser pieces RS together, aligning the raw edges. Pin and sew the front and back inside legs – the point from the crotch down to the hem – and press the seams open.

10 Turn one trouser leg RS out, then tuck this inside the other leg so the RS are facing each other. Align the seams and raw edges, then pin and sew along the crotch curve – the point from the crotch up to the waistband.

11 To sew the waistband, fold the waist to the wrong side (WS) by 1.5cm ($\frac{3}{16}$ "), then fold to the WS again by 4cm ($1\frac{1}{2}$ ") and press in place. Top stitch along the bottom edge of the fold, leaving a 7.5cm (3") opening at the back of the trousers to add the elastic.

12 Measure your waist, then cut a length of elastic to the same measurement. Attach a safety pin at one end and feed it through the opening in the waistband until it reaches the other side, making sure not to twist the elastic.

13 Overlap the elastic ends and pin, then sew in place with a rectangle – this will help to strengthen the join. Pin and sew the gap in the waistband closed, then top stitch the elastic to the waistband to prevent it from twisting when wearing the trousers.

14 Fold the trouser hems to the WS by 2.5cm (1") and press. To finish, top stitch along the raw hem on both of the trouser legs, catching it in place as you sew.

MEET THE MAKER TAMMY SILVER



Tammy is a London-based sewing blogger creating a sustainable, handmade wardrobe. She began sewing in 2016, and quickly became a lover of the craft. Check out her Instagram @tammy_silver for more fashion inspiration. www.tammysilverclothing.etsy.com



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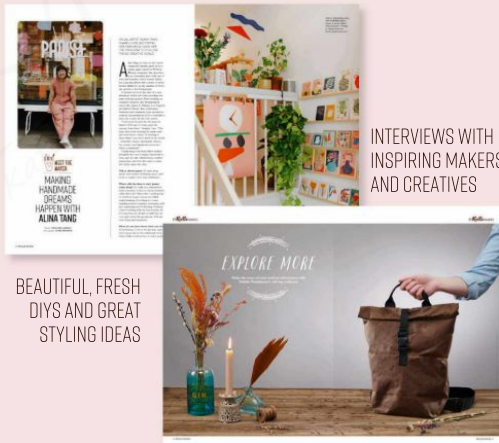
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SEE PAGE 72

LATEST CRUSH

SUMMER FRUIT

Whatever the weather, pre-plan that new-season style and bring your own sunshine. We're talking fruity motifs in zingy shades, pared with colour-pop gingham checks for cheery picnic vibes.



PHOTOGRAPHY: JOSE ROONAN; MODEL: KALI JACK





10

- 01 Pick your own – the puff sleeved edition. www.bymegancrosby.com
- 02 Not exclusively for lemons, but we like that it could be. www.hvick.com
- 03 This headband is bananas, B-A-N-A-N-A-S. www.haygenshop.com
- 04 Ceramic storage with zest. www.londonworks.com
- 05 A slice of still life. www.anthropologie.co.uk
- 06 Giving hand-painted candles a fresh twist? We like. www.cocolulu.co.uk
- 07 Step up your greeting cards game. www.anniedornansmith.co.uk
- 08 Plucked straight from The Garden (Collection). www.wolfandmoon.com
- 09 It's the cherry on top of any look you put together. www.millesaisons.co.uk
- 10 Bring the Amalfi Coast to you. www.oliverbonas.com

MAKE
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TURN OVER TO
DIY SUMMER
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MAKE
IT!

SUMMER FRUIT EARRINGS

MATERIALS

► Yarn and Colors Must-Have 4ply, 100% cotton, 50g/125m per ball, one ball each in Cream (002) (Yarn A), Papaya (017) (Yarn B) and Fiery Orange (022) (Yarn C) ► 2.5mm (UK 12, US C/2) crochet hook ► Two sterling silver ear wires ► Large eyed yarn needle ► Two sterling silver 6mm (¼") jump rings ► Round nose pliers ► Flat nose pliers ► Cardboard, 10 x 10cm (4 x 4")



TENSION

Diameter of orange slice is approx. 5.5cm (2")

ABBREVIATIONS

st(s) stitch(es)
ch chain
ss slip stitch
dc double crochet
inc increase by working 2 dc in next st
beg beginning
magic ring to make a magic ring, hold yarn in your hand and wrap working yarn around forefinger twice to create ring, slip ring off your finger and insert hook to pick up first st, ch1, then work the necessary sts for Round 1 and close ring tightly by pulling the loose end

FINISHED SIZE

Approx. length including tassel 9cm (3½")

Orange slices (make two)

Round 1 using Yarn A, make 6dc in a magic ring, pull the ring closed and ss to top of beg dc. Do not cut or fasten off yarn [6 sts]
Round 2 join Yarn B, ch1 (does not count as st), 2dc in each st around, ss to top of beg dc [12 sts]
Round 3 ch1 with Yarn B (does not count as st), *1dc in next st, 2dc in next st; repeat from * 5 more times, ss to top of beg dc [18 sts]
Round 4 ch1 with Yarn B (does not count as st), *1dc in each of next 2 sts, 2dc in next st; repeat from * 5 more times, ss to top of beg dc [24 sts]

Round 5 join Yarn A, ch1 (does not count as st), cut Yarn B, *1dc in each of next 3 sts, 2dc in next st; repeat from * 5 more times, ss to top of beg dc [30 sts]

Round 6 join Yarn C, ch1 (does not count as st), cut Yarn A, *1dc in each of next 4 sts, 2dc in next st; repeat from * 5 more times, ss to top of beg dc [36 sts]
Break yarn and fasten off leaving a long tail

Finishing

Using Yarn A, stitch six segments evenly around each slice, using the image as a guide. Fold the slices in half with wrong sides together and sew around the curved edge using the Yarn C tail. Weave in any loose ends.



MEET THE MAKER SAPHIA BARROS

Saphia studied Textile Design at Chelsea College of Arts. She now runs a small part-time biz, Textiles by Phia, focusing on all things knitting, crochet and needle punch. Find her latest makes on Instagram @saphia_barros_textiles. www.textilesbyphia.etsy.com

To make the tassel, wrap Yarn B around the cardboard 15 times. Secure the wrapped loops with a knot using another length of yarn, then slide the bundle off the cardboard and use the knotted yarn to tie it to one orange slice's curved edge. Tie just under the top of the tassel with a length of Yarn C, and trim the tassel ends.
Twist one jump ring open using the pliers and attach it to the centre of one orange slice's folded edge. Add the ear wire and close the jump ring. Repeat with the other earring.

FLORAL NOTES

Give kind words an extra-special touch
with Becki Clark's botanical papercraft



HOW TO MAKE SEEDED NOTECARDS

MATERIALS

- Flat flowers like violas, pansies, hydrangeas, daisies, ferns, primroses or cow parsley
- Blotting paper
- Three sheets of recycled paper
- Blender
- Sieve
- Wildflower and cosmos seeds
- Baking tray
- 21 x 21cm (8¼ x 8¼") sheets of paper

There's always something special about getting a hand-written card in the post, so levelling up to a handmade one is a thoughtful way to let friends and family know you're thinking of them.

This tutorial creates double the joy, as the seed-filled paper can be planted once given, growing the most beautiful wildflowers from your words. Plus, pressing flowers and making paper is an easy way to turn the simplest of sentiments into a true love letter.

Becki also shows you how to make your own envelopes, which you can decorate to your heart's content. Try your hand at modern calligraphy to write the address and, if you're feeling really fancy, add a wax seal flourish.

01 Firstly, collect a selection of flowers ready to be pressed. Look for daintier flowers that'll flatten between paper, like primroses, pansies, violas, daisies and buttercups – bulkier flowers like

roses or lilies won't lay as flat and hold too much moisture. Place the flower heads between two sheets of blotting paper under a stack of heavy books for up to six weeks to absorb the moisture.

02 For the notecards, rip the recycled paper into small shreds. It does need to be recycled paper, but you could use newspaper or old envelopes – any paper that's already been used is fine.

03 Place the paper into the blender and add enough water to cover it. The water will be drained off, so don't worry about adding too much – it'll be easier to create a pulp when the water is drained.

04 Blend until the water and paper have combined and become a pulp, then empty this mixture into a sieve. Squeeze most of the excess water out, but don't remove all the water, as some is needed to manipulate the pulp into its shape on the baking tray. If too much is taken out, just pop the pulp back into the blender and repeat Step 3.

05 Next, mix the seeds into the pulp. If the paper will be used for writing on, stick to smaller wildflower seeds to create a finer finish. But, if the paper's just for decorative purposes, use heavier seeds – these will be better for planting and growing wildflowers.

06 Spread the pulp onto a baking tray, pressing it down to spread it out. Make sure there are no gaps, and that the pulp is evenly spread – an even finish at this stage will create a flatter sheet of paper. Work the pulp into the size sheet you want to create.

07 To add more seeds at this stage, carefully massage them into the paper. Gently lay the pressed flowers from Step 1 into the pulp, then leave to dry for 48 hours. If possible, leave the tray inside an airing cupboard, or lightly blow-dry the sheets first to help remove any excess water.

08 To make an envelope, take a 21 x 21cm (8¼ x 8¼") square of paper. Lightly fold the paper in half in one



direction, then in half in the opposite direction to create a barely visible mid-point mark.

09 Position the sheet of paper with a corner at the top and bottom, then fold each corner in towards the mid-point mark, folding the bottom corner slightly over the side folds to create the envelope shape.

10 Add a line of glue along the edges of the side folds that sit underneath the bottom triangle, then fold the bottom triangle back up to secure it in place.

11 Fold the top of the envelope down. This can be secured with washi tape if you're sending it in the post, or just tucked into the envelope. Decorate the finished envelope by gluing on some of the leftover pressed flowers.

12 Once the seeded paper is dry, tear or cut it into shapes. If preferred, use pinking shears to create a zigzag edge around each of the sheets. Bundle up with a ribbon to give as a gift, or use as individual notecards.

MEET THE MAKER BECKI CLARK



Becki is based in the New Forest. Inspired by nature and seasonality, she uses her signature painterly style in a vast range of projects from botanical painting to surface pattern design – find her latest work on Insta @becki_clark_.
www.beckiclark.com





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PHOTOGRAPHY: ALICE WALKER WWW.INSTAGRAM.COM/ONTHESIDECREATIVESTYLING

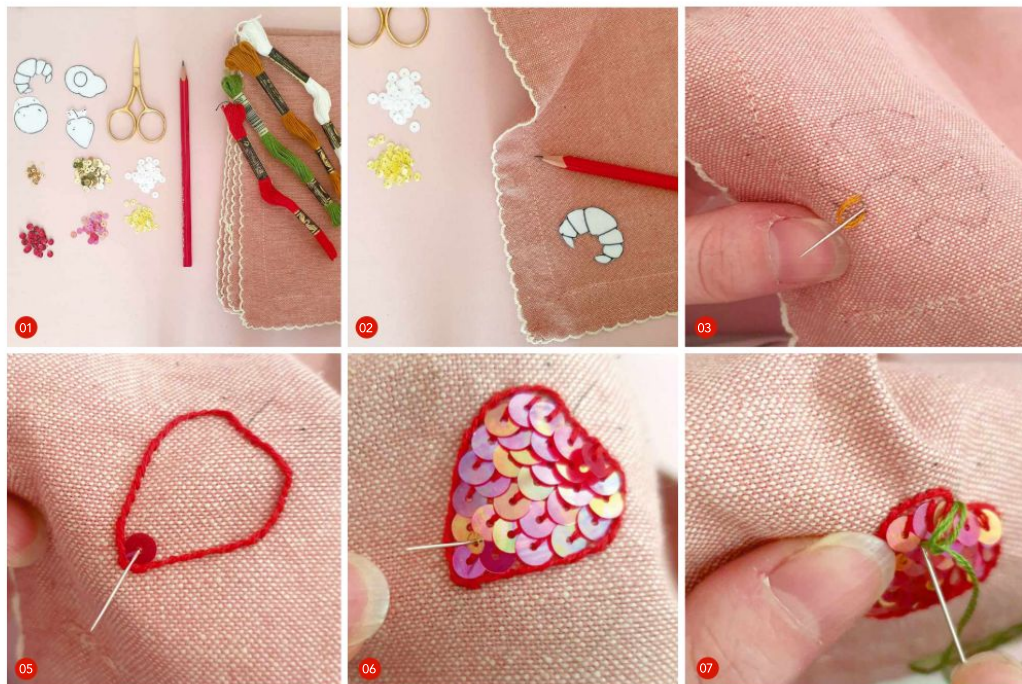




BRUNCH CLUB

From casual picnics to celebrations,
Kate Gwilliam's seamed napkins make it feel fancy





HOW TO MAKE SEQUIN NAPKINS

MATERIALS

- Four 45 x 45cm (17¾ x 17¾") napkins
- DMC stranded cotton in Blanc (white), 817 (red), 988 (green) and 3829 (gold)
- 3mm (¼") flat sequins in gold (all our sequins are from www.josyrose.com)
- 5mm (¼") flat sequins in gold and rainbow red
- 5mm (¼") cup sequins in metallic red and glossy lemon sorbet
- 6mm (¾") flat sequins in white
- Embroidery needle

Nowadays, even a casual meetup with friends feels like something to celebrate. So, whether you're sat on a tartan blanket, or at an elaborate tablescape, show them some love with these super-fun sequin-embellished napkins.

Adorned with cute brunch-themed motifs, they'd also make fab favours for a small-scale wedding. And, once you've mastered the technique, you can use the designs anywhere – think T-shirt pockets, funky collars, or even mini patches.

- 01 Cut out the tomato, strawberry, egg and croissant templates on page 83. Using a pin, pierce the dots on the tomato and strawberry, and any lines in the shape you can't draw around, like the egg yolk.
- 02 Place the croissant template onto a napkin. Draw around it with a pencil, using the pierced holes to

help create guidelines for the details of the design.

- 03 Cut a length of the gold thread and divide it into two sets of three strands, then thread the needle with three strands and knot them at the end. Following the guide on page 83, use stem stitch to outline the shape, bringing the needle up from the back of the napkin and pulling the thread all the way through. Bring the needle down roughly 3mm (¼") away using the pencil lines as a guide. Pull the thread to create a small loop on top, then bring the needle back up in the middle of the stitch, holding the loop out of the way. Repeat along all the marked lines.
- 04 Fold a strand of gold thread in half. Starting on the left of the croissant, place a 3mm (¼") gold sequin at the bottom and hold it with your thumb. Bring the needle up through the centre of the

sequin, then down at the top. Add another sequin above, just in from the stitched outline, then repeat to fill all the sections with the outlines in the same way. For the larger sections, use the 5mm (¼") sequins.

- 05 On a second napkin, trace around the strawberry as per Step 2, then outline the shape using three strands of red thread and stem stitch. Starting at the bottom, fill the strawberry using the 5mm (¼") rainbow red sequins and one strand of doubled red thread, as you did in Step 4.
- 06 To add the seeds to the strawberry, fold a strand of gold thread in half, then add 3mm (¼") gold sequins in between the rows of red sequins. Use the spaces in between or stitch over a sequin.
- 07 Using three strands of green thread and the guide on page 83, add the strawberry leaves with lazy daisy stitch. Come up from the top



centre of the strawberry and bring the needle down in the same place, creating a loop. Bring the needle up further down the strawberry, through the centre of a sequin, and catch the loop. Next, bring the needle back down, creating a small stitch which holds the loop. Repeat, using the other dots on the template as a guide to placement, then stitch the strawberry stalk using stem stitch and three strands of green thread.

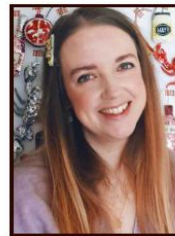
08 On a third napkin, trace around the tomato template as per Step 2, then stitch the outline of the tomato using stem stitch and three strands of red thread. Fill the shape with the 5mm (¼") metallic red cup sequins as per Step 4, sewing them on upside down so they're dome-shaped. Stitch on the tomato leaves as per Step 7.

09 In the corner of the last napkin, trace around the egg template,

including creating a guideline for the yolk. Next, outline the egg motif using stem stitch and three strands of white thread. Fill the egg with 6mm (¾") white sequins, working in a spiral from the outside of the shape in towards the yolk.

10 To fill the egg yolk, use gold thread and the 5mm (¼") glossy lemon cup sequins, stitching them on upside down. Place the first sequin on the stitched yolk outline, then bring the needle up at the top of the sequin and down through the centre. Stitch the next sequin on slightly further along the outline, aligning the bottom of the sequin with the centre hole of the first one. Repeat, working towards the centre in a spiral, and positioning the last sequin as centrally as possible. Hide the final stitch underneath a sequin in the adjacent row, then knot the thread at the back of the napkin to finish.

MEET THE MAKER KATE GWILLIAM



Kate is on a mission to make the mundane marvellous, creating whimsical art embracing nostalgia and kitsch from her home studio in Hertfordshire. Each piece is made to order so there's no waste, and Kate is always looking to be more sustainable. www.kategwilliam.com



MEET THE MAKER

MEET THREE MAKERS CREATING KINDNESS

THROUGH WORDS, WEAVING
AND FABRIC, THESE TOP INDIE
BUSINESSES CRAFT CHANGE EVERY
DAY THROUGH THE CHOICES THEY
MAKE. READ ON TO GET INSPIRED



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THE HAPPY NEWSPAPER

EMILY COXHEAD



02

Hi Emily! We love The Happy News. Can you tell us a bit more about you and what you do? Hi, and thank you so much! I'm an illustrator, designer and happy thing maker. I started *The Happy Newspaper* in 2015, and before this I spent most of my time designing and selling greeting cards, which I still do. I've also designed lots of products which have been licensed and on sale in lots of wonderful shops including places like John Lewis, and written and illustrated two books with Penguin Random House which is a real dream come true. *Make Someone Happy* and *You Are Incredible Just As You Are* both encompass everything about The Happy News brand and my outlook on the world.

How did you fall in love with spreading positive stories? I began to notice the negative effect that news and social media were having on me and those around me, but especially while I was going through a difficult time myself. When I started looking for and finding the good, I simply noticed the positive effect it had, and the wider impact of sharing those stories, which was far greater than I ever fully realised. When we see, hear and do good, that creates a ripple effect of kindness that's like actual magic.

One thing you do brilliantly is spotlighting everyday heroes. Why is this so important to you? From day one of *The Happy Newspaper* I wanted there to be a space to celebrate the everyday heroes. I loved the idea of people being able to nominate someone in their life to feature in this section and it's always been one of my favourite bits. I think it's so important that we celebrate everyday heroes, those people who don't expect to be praised for what they do and are most often just going about their day, or doing their job. These people are the ones that stick with us and make a positive difference to our lives, even if only on the smallest scale.

Let's talk about downtime. What part does illustration and writing, or creativity, play in your own self-care practice? Drawing and writing have always been kind of like my therapy. I've found that being creative through my words or drawings has really helped me escape and understand things better at times,

and I think this'll always be the case. Sometimes it can be hard when that becomes your job as it can be difficult to separate the two things, but it's so important to me that I always hold a bit of that back, just for me.

What's one thing everyone could do today to make someone else smile? My book *Make Someone Happy* is all based around the simple acts of kindness we can often overlook that make such a huge difference to a person's day. That could be smiling at a stranger, leaving a hand-written note for a friend, buying a colleague's favourite chocolate bar, or something as simple as letting somebody know you're there for them or will listen. We might not be able to change the whole world, but it really doesn't take a lot to make a big difference to those around us.

And finally, what does kindness mean to you and your business? It means everything – the business and brand wouldn't exist without kindness. From the volunteers who wrote for *The Happy News* in the early days and helped make it a reality to the many stories we feature in each issue, which inspire us by reminding us of the power of kindness, it's at the core of everything we do. A huge focus for us over the last year or so has been to give some kindness back, and this has been through our schools initiative. For every two newspapers we send to a subscriber we send one to a school for free in the UK, and thanks to the kindness of the Bupa Foundation, we were able to send over 28,000 newspapers to schools in the UK in March 2021, which has been absolutely incredible. As well as this, for every newspaper we send to a subscriber we fund the planting of one tree, so we've funded the planting of over 20,000 trees so far.

Subscribe to *The Happy Newspaper* for yourself or a friend at www.thehappynewspaper.com. Emily also spreads positivity on Instagram @thehappynewspaper.



03

- 01 (Main image, left) The Happy Newspaper is a platform to share positive news and wonderful people.
- 02 This cheery brand also creates affirming, fun accessories.
- 03 Behind the scenes – Emily pulling together joy-filled stories for the next issue.
- 04 Emily's mission is to "sprinkle a tiny bit of happiness all over the planet".



04



AVELANE WALL ART

RINA MATSUMURA

Hi Rina! Your wall hangings are so beautiful – can you share a bit more about them and yourself? Hi! I'm a Japanese-Canadian tapestry weaver from Calgary, Canada, and weave on frame looms that I build by hand. My signature styles include my mountain landscape pieces and my negative space weavings, and I'm also a part-time Registered Nurse, and have worked in mental health for almost 20 years. Weaving merges my passions for creativity and mental health advocacy by giving meaning to my art. Giving back to the community and promoting kindness are both important fundamentals in my artistic practice.

How did you discover your love for weaving? I started weaving in 2017 after taking a beginner weaving class at my local yarn store. I often think of it as love at first loom! From that class forward I began playing around with different techniques, trying to come up with a style that expressed who I was and what I wanted to convey through my art. It's been a wonderful journey of exploration as I learn more about myself and push myself to try new things.

With regards to positive mental health, does weaving factor into your own self care practice? Definitely. Weaving allows me reprieve from my own anxiety and stress. Sitting at the loom gives me time to recharge and allows me space to work through the emotional heaviness that comes from working with people who are suffering. The under and over movements of weaving are meditative and provide me space to acknowledge my gratitude, and move forward with an open heart and mind.

You donate a portion of your sales to mental health initiatives. Why is this so important to you? As I mentioned before, merging my passions for art and mental health has been my focus from the beginning. Creativity has played a large role in my own life, and giving back allows me to give back to the community. Whether I can support mental health programs with monetary donations or give to programs serving those who need assistance by providing things such as socks or bus tickets, it's important to me



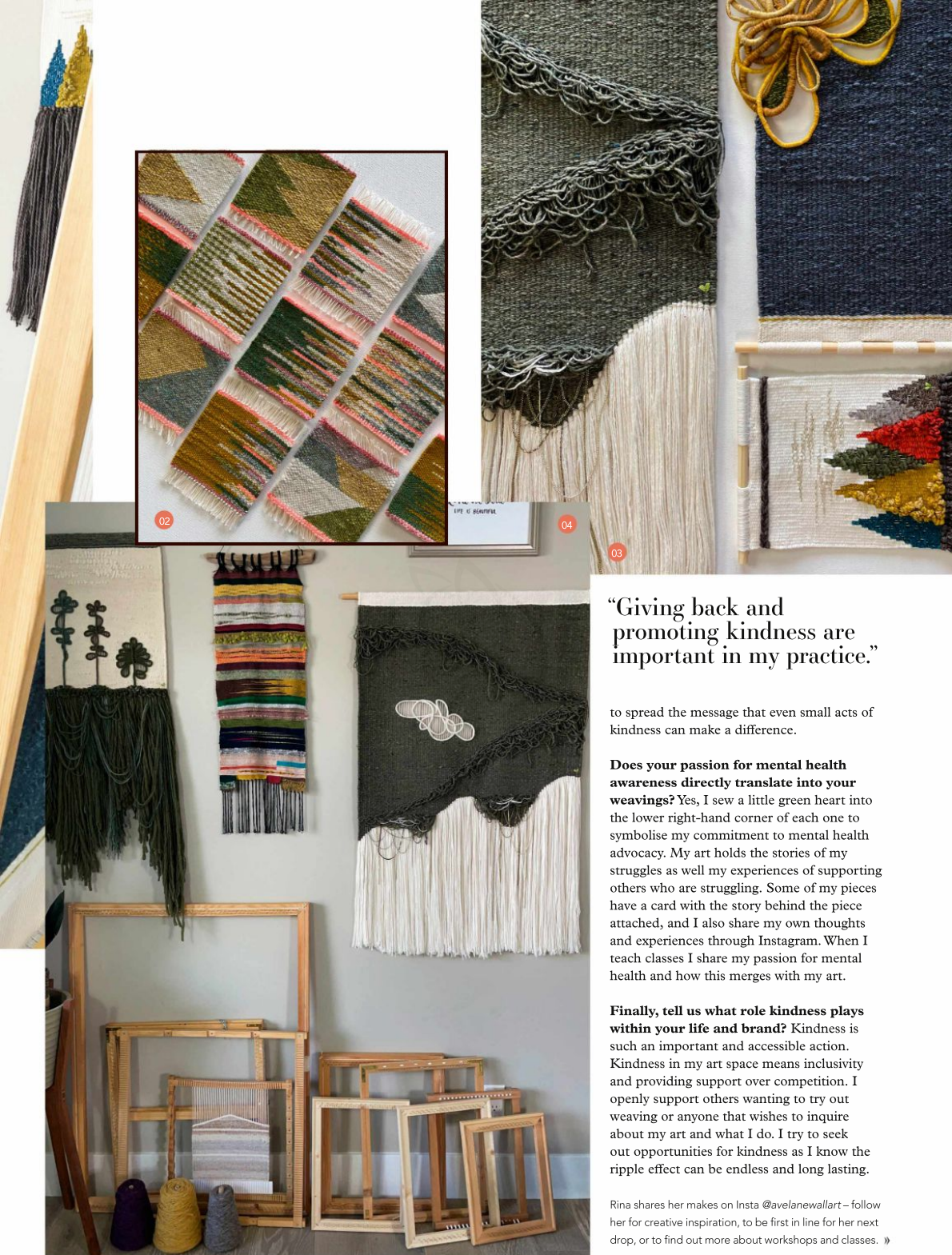
01 A closer look at the detail and texture in Rina's tactile weavings.

02 Rina's recently been teaching woven coaster classes for Vogue Knitting LIVE's virtual event.

03 Trying out new techniques and experimenting with ideas helps distract Rina's busy mind.

04 A peek inside Rina's studio space, filled with handmade frames and finished pieces.





“Giving back and promoting kindness are important in my practice.”

to spread the message that even small acts of kindness can make a difference.

Does your passion for mental health awareness directly translate into your weavings? Yes, I sew a little green heart into the lower right-hand corner of each one to symbolise my commitment to mental health advocacy. My art holds the stories of my struggles as well as my experiences of supporting others who are struggling. Some of my pieces have a card with the story behind the piece attached, and I also share my own thoughts and experiences through Instagram. When I teach classes I share my passion for mental health and how this merges with my art.

Finally, tell us what role kindness plays within your life and brand? Kindness is such an important and accessible action. Kindness in my art space means inclusivity and providing support over competition. I openly support others wanting to try out weaving or anyone that wishes to inquire about my art and what I do. I try to seek out opportunities for kindness as I know the ripple effect can be endless and long lasting.

Rina shares her makes on Insta @avelanewallart - follow her for creative inspiration, to be first in line for her next drop, or to find out more about workshops and classes. »



SILLY GIRL CLUB NIKKI MILLAR

Hi Nikki! We love your fun clothing and accessories. Tell us all about Silly Girl Club, and about you. Hey *Mollie Makes*, thanks for talking with me! My name's Nikki, and I work from my studio space in the Midlands creating treasure from unwanted items. My main focus is turning old nostalgic bedding into new usable items that make people see value in something they previously thought was worthless.

How did you first get into making bold bedding wearable? This started as a passion project for me. I was an avid car booter as a teen and so I'd spend my pocket money on the cool duvets I'd find, especially retro patterns and cartoon-themed duvets. I can remember how excited I was to get back home, eagerly teaching myself how to make clothing from them. My Sundays haven't really changed much! Later down the line when I'd been to university and learnt how to make clothes properly, people would try to buy my outfits straight off my back. That's when I knew I was on to something, and before long I'd quit my bar job to repurpose clothing full-time.

Let's chat taking time out. How does sewing and creating clothes help you show kindness to yourself? Creating is my downtime – I love my job so much I find it hard to switch off from my brain flooding with new ideas. I'm lucky enough to go to 'work' every day feeling so grateful that I do what I do. I once took some Tazos to a festival as I knew I'd be desperate to create repurposed earrings in the morning while waiting for my friends to wake up! I guess my job is my self-care practice – I've not got a clue what I'd do without it as it really is authentically me.

You're a fierce advocate of sustainability in fashion. Why is this so important to you? Over 75% of the 53 million tonnes of textiles produced globally are discarded each year. To put that into context, one small car weighs one

tonne. It's clear we need to change our relationship with textiles – clothing isn't supposed to be disposable. Global waste production is predicted to rise by 70% by 2050 and I don't want to be part of

that. Having a large audience online has been a great platform to inform people of how we can do better in this area. People often come for the bright, bold clothing and find they learn something too, which to me is as rewarding as making the clothes themselves.

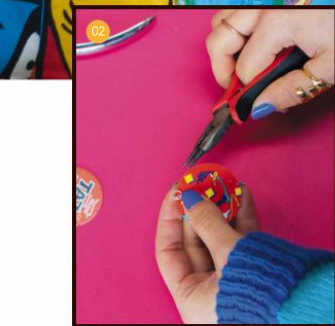
Share one thing you wish everyone knew about fast fashion's impact on people and the planet. I think it's important to remember that another person made our clothing. We often don't see the process in which it's made, and so never question who made our clothes. Often, they're made by under-paid, unsafe workers, and to think someone's unhappy hands have touched the clothing I'm wearing doesn't sit right with me.

Last but not least, what does kindness mean to you personally, and to your small business? Kindness truly is at the core of my business. I locally source as much as possible – my labels and tags are made just down the road from me. My T-shirts and jumpers are made using green energy, my denim is repurposed, and even the buttons on my shirts are made from nuts which will biodegrade. I hope to be an example to bigger brands that it's possible to produce ethical, affordable clothing without the cost of people's happiness and without detriment to our earth. 🌱

Join the Silly Girl Club and shop Nikki's eco-friendly style at www.sillygirlclub.com, from bum bags and scrunchies to jumpers and tees. And, find her on Insta @sillygirlclub.



IMAGE | PHOTOGRAPHY: JOE VOZZA
ALL OTHER IMAGES: ALEXIS PRETORIUS



Some of Nikki's statement dresses made using unwanted bedsheets. Nikki also repurposes other items into earrings and fun accessories.

Silly Girl Club loves the planet, so every element of an order is eco-friendly. Sustainable fashion in progress – Nikki cutting out pattern pieces.



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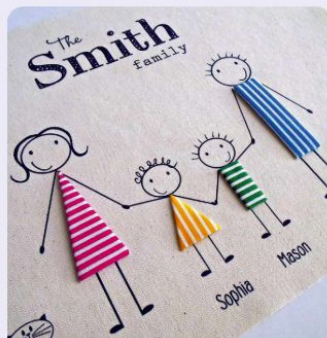
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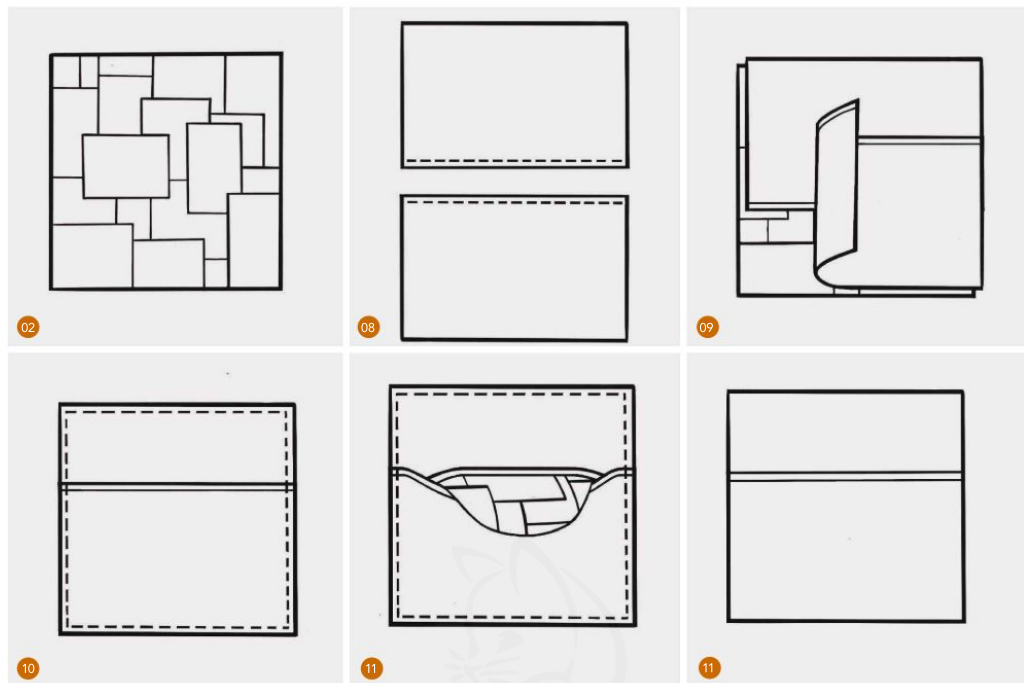
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Stitch with purpose

Turn your fabric scraps into something special with Arounna Khounnoraj's patchwork cushion





HOW TO MAKE A PATCHWORK CUSHION

MATERIALS

- Assorted medium- to light-weight linen and cotton fabrics
- 45 x 45cm (17¾ x 17¾") calico fabric
- 45 x 60cm (17¾ x 23¾") plain linen fabric
- 45 x 45cm (17¾ x 17¾") cushion pad
- Sashiko thread
- Sashiko needle

If you've been hanging onto your favourite fabric offcuts in the hope of reusing them, we've got you. This project combines upcycling with a bold patchwork design, and is a creative way to collage together any keepsakes, like sentimental clothes.

All about making the most of what you've got, Arounna's freestyle make gives you room to customise the colours, shapes and arrangement of the patches to craft something totally unique. Choose a couple of brights in amongst the neutrals to give a gorgeous pop of colour, or live it up by using a contrasting thread shade.

If you can't get your hands on sashiko thread, don't worry – you can use stranded embroidery threads and a tapestry needle to stitch the pieces instead.

01 Trim the fabric pieces into squares or rectangles of various sizes, then cut down any large pieces so they aren't too big. If

some of the fabric pieces have clean-cut edges, use a pin to pull out a few of the threads and give them a soft, frayed look.

02 Lay the calico flat on a table and start placing the fabric shapes on top, playing with different combinations and placements. Layer the fabrics and move the colours and shapes around until you have a nice balance. Play around with overlapping and, if you have rectangular shapes, try placing them in different directions while maintaining the overall structure within a grid format. Make sure to cover the entire surface of the backing fabric with the fabric shapes to avoid any gaps once you stitch them in place.

03 Once all the pieces are laid out to your liking, pin or tack them loosely across the whole surface to attach everything to the calico backing underneath.

04 For the sashiko stitching on each piece of fabric, use sashiko thread or three strands of embroidery

thread. The direction of the stitching is down to your preference – you can do both horizontal and vertical stitches reflecting the fabric shapes, using the main image as a guide, or work in one consistent direction across the entire cushion front.

05 To start stitching, thread the needle and tie a knot at the end, then pull the thread up through the fabric from underneath until the knot hits the fabric. 'Load' stitches onto the needle about three at a time in an under and over movement, then pull the thread through to get a line of little dashes – loading the needle is quicker than working one stitch at a time. We kept the distance between the stitches equal to the length of the stitches, but you can modify the spacing for visual impact.

06 Once the front surface of the cushion has been stitched completely, trim away any fabric pieces that stick out beyond the edge of the backing fabric.



07 Zigzag stitch around all four edges of the cushion front, as close to the edge as possible. If working by hand, blanket stitch close to the edge around all four sides, following the guide on page 83.

08 Cut the 45 x 60cm (17¾ x 23¾") linen into two 45 x 30cm (17¾ x 11¾") pieces. Fold one long edge of each piece to the wrong side twice and sew to create a hem, then zigzag stitch the remaining three edges of both pieces.

09 Place the cushion front right side (RS) up, then lay the two pieces of linen on top, RS down and with the outer edges aligned. The hemmed edges should overlap slightly in the centre, creating an envelope opening for the cushion pad.

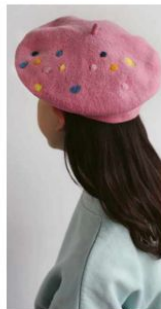
10 Sew around all four sides of the cushion using a 1cm (¾") seam allowance, either with the sewing machine or by hand.

11 Turn the cover RS out through the envelope opening, neatly pushing out the corners, then insert the cushion pad to finish.

VISIBLE MENDING



This project was taken from *Visible Mending* by Arounna Khounnoraj (Quadrille, £14.99), filled with projects, ideas and techniques for repairing and renewing outfits. For more of fibre artist Arounna's eco-friendly work, follow her on Insta @bookhou. www.hardiegrant.com/uk



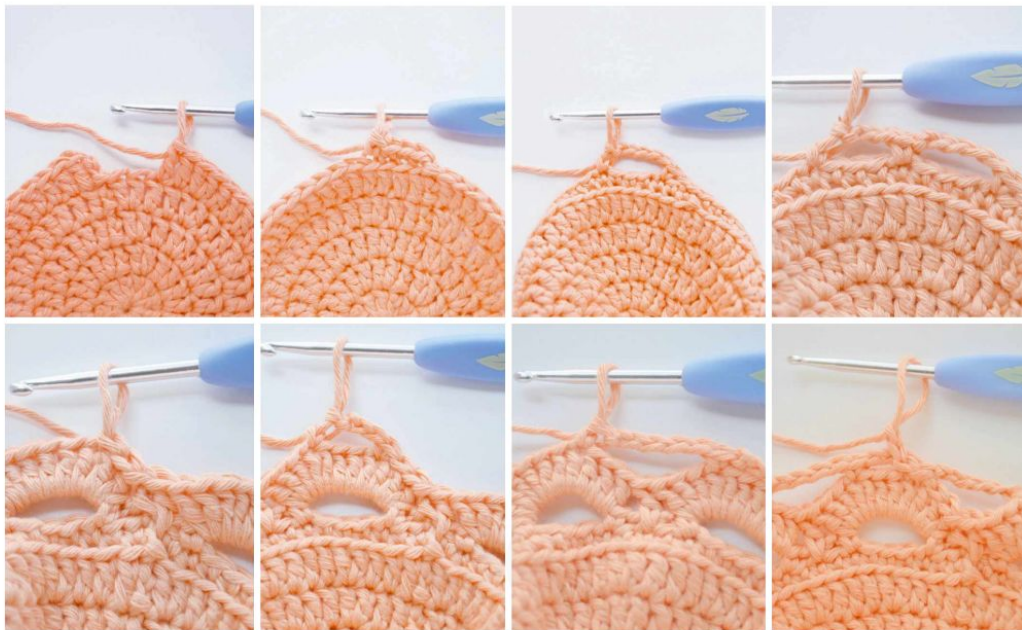
REFILL REVOLUTION



**You'll never forget your reusable water
bottle again with Lucy Djevdet's
scalloped crochet bag**

PHOTOGRAPHY: PHILIP SOWELS, STYLING: SARAH MALONE, MODEL: OLIVIA SUGARMAN





HOW TO MAKE A CROCHET BOTTLE BAG

MATERIALS

- Stylecraft Naturals Organic Cotton, 100% cotton, 50g/105m per ball, one ball in Peach (7176) (we got ours from www.lovecrafts.com)
- 3.5mm (UK 9, US E/4) crochet hook
- Two stitch markers
- Yarn needle
- 12mm (½") wooden bead
- Keyring

TENSION

Tension is not important for this project

ABBREVIATIONS (UK)

st(s) stitch(es)
sp(s) space(s)
ch chain

tr treble
dc double crochet
ss slip stitch
magic ring to make a magic ring, hold yarn in your hand and wrap working yarn around forefinger twice to create ring, slip ring off your finger and insert hook to pick up stitch, ch1, work necessary sts for round 1 and close ring tightly by pulling the loose end
BLO work stitch through back loop only

FINISHED SIZE

Approx. 12 x 17cm (4¾ x 6¾") excluding handle
Handle measures 107cm (42½")

Now we're heading back out into the world again, there's never been a better time to embrace those eco-friendly options. And this crocheted bag is an easy starter project that's tailor-made for toting your reusable water bottle out and about.

Channelling cute vintage vibes with a scalloped pattern in pastel pink, Lucy's handy make has spring written all over it. Candy colours not really your vibe? Switch up the yarn shade to match your style.

Instructions

The bottle bag is made in two parts – the main body, then the handle, which is sewn onto the outside of the bag. Turn to page 83 for a beginners' guide to crochet, and to each of the stitches.

Bag base

Round 1 start with a magic ring, ch1 (does not count as st here and throughout), 11tr in ring, pull the ring tight to close, ss to top of 1st tr to join [11 sts]

Round 2 ch2 (does not count as st

here and throughout), 2tr in each st, ss to top of 1st tr to join [22 sts]
Round 3 ch2, 1tr in the same st, 2tr in next st, *1tr in next st, 2tr in next st; repeat from * to end of round, ss to top of 1st tr to join [33 sts]

Round 4 ch2, 1tr in the same st, 1tr in next st, 2tr in next st, *1tr in each of next 2 sts, 2tr in next st; repeat from * to end of round, ss to top of 1st tr to join [44 sts]

Round 5 ch2, 1tr in the same st, 1tr in each of next 2 sts, 2tr in next st, *1tr in each of next 3 sts, 2tr in next st; repeat from * to last 4 sts, 1tr in each of next 2 sts, 2tr in each of next 2 sts, ss to top of 1st tr to join [56 sts]

Round 6 ch1, 1dc in BLO of each st, ss to top of 1st dc to join

Bag sides

Round 7 ch1, 1dc in the same st, ch1, miss next st, 1dc in next st, (ch5, miss 3 sts, 1dc in next st, ch3, miss 3 sts, 1dc in next st) 6 times, ch5, miss 3 sts, 1dc in next st, ch1, ss to 1st dc to join [7 5ch-sp, 6 3ch-sp, 2 1ch-sp, 15dc]

Round 8 *11tr in 5ch-sp, 1tr in the



middle st under the next 3ch-sp (work this tr over the 3ch-sp thereby enclosing it in the st); repeat from * to last 5ch-sp, 11tr in last 5ch-sp, 1tr in last dc of previous round, ss in each of the first 3 tr of the round (to position hook at start of next round) [7 11tr fans, 7tr]

Round 9 (in this round you place the dc in the 4th and 8th tr of each fan), *1dc in next st, ch3, miss 3 sts, 1dc in next st, ch5, miss 7 sts; repeat from * to end of round, ss to 1st dc to join [7 5ch-sps, 7 3ch-sps, 14dc]

Round 10 ss into first 2 ch of 3ch-sp, (11tr in 5ch-sp, 1tr over the 3ch-sp into the middle st of the fan below) 7 times, ss in each of the first 3 tr of the round (to position hook at start of next round) [7 11tr fans, 7tr]

Rounds 11-14 repeat Rounds 9 and 10 twice

Round 15 repeat Round 9

Round 16 ss into first 2 ch of 3ch-sp, ch1, (1dc over the 3ch-sp from the previous round into the top of the fan, 11dc in 5ch-sp) 7 times, ss to 1st dc to join [7 11dc

fans, 7dc]

Round 17 ss in each st around Break yarn, fasten off and weave in the ends

Handle

Foundation ch221, leaving a 15cm (6") tail at the start

Row 1 1dc in 2nd ch from the hook and in each st along [220 sts] Break yarn and fasten off leaving a 15cm (6") tail

Attaching the handle

There are seven 'fans' around the top of the bag, and the handle is attached to different positions relative to the dc fans. Lay the bag flat and attach stitch markers at either side to mark where the handles will be attached. On one side this will be at the top of a fan, and on the opposite side it will be in the space between the fan stitches.

Side 1 pin the handle to the top of the fan on the outside of the bag, hiding the excess yarn on the inside. Stitch across the top 3 sts.

Side 2 ensure the handle is straight

and not twisted before attaching the opposite side. Sew the handle, working from the outside into the ch space in between two fans on the opposite side of the bag, as previously marked with the stitch marker.

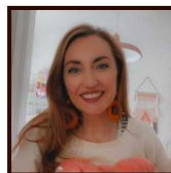
Sew in all loose ends on the inside of the bag.

Tassel

Wrap the yarn around a bank card, or cardboard cut to a similar size, 40 times. Cut a separate length of yarn approximately 13cm (5¼") long and feed it underneath the yarn bundle on one side of the bank card, then tie the yarn tight at the top of the bundle. Cut the yarn at the bottom to create the tassel, then tie a second piece of yarn around it, approximately 1.5cm (¾") down from the top.

Thread the bead onto the yarn strands at the top of the tassel, wrap the yarn over a keyring, then thread it back through the bead and into the top of the tassel. Trim the tassel to finish, then attach it to the side of the bottle bag.

MEET THE MAKER LUCY DJEVDOT



Lucy lives by the seaside near Brighton. She's a marketing manager by day, but loves dreaming up crochet ideas by night ever since she learnt seven years ago. Find her makes on Instagram @craftingbylucy. www.craftingbylucy.co.uk



GET THE LOOK



GREEN ENERGY

Play with the power of nature, using rich forest hues to relax and soothe, and the zingy brightness of freshly unfurled leaves to lift spirits. But above all, keep it planet-kind with eco-friendly, sustainable picks.



PHOTOGRAPHY: BETH KAYE



01 Paying homage to the almighty plant, Jeannie Phan's Herbal Healing print is a great reminder of their ability to **rejuvenate and restore**. If you're in serious need of some self care, hang this beauty up as a daily nudge to take time out. www.inprnt.com

02 There's something about this simplicity of this handmade Industrial Clothes Rail that's drawing us to a pared-back, minimal lifestyle. But, if you're not quite ready for a **capsule wardrobe**, just use it to show off your fanciest outfits. www.konkfurniture.com

03 Each of Leela Chakravarti's **hand-thrown pieces** tell a story, reflecting the magic of her Devon surroundings. Glazed to represent the beach, land and sky, this Bottle Vase is like the most evocative postcard ever. www.leelachakravarti.com

04 Finding pleasure in small things is a lovely way to live **more mindfully**, and these candles are a great place to start. Made using traditional artisan methods on a farm in Cornwall, they're such a simple way to switch up a mood. www.wearenomads.co.uk

05 Green is woven into every fibre of this blanket, from its vibrant aqua colour to the 300 recycled plastic bottles used to create it. Soft as wool to touch but super hard-wearing, it'll see you through **summer picnics** and keep you cosy in winter. www.weaevergreen.com



BRAND FOCUS ECOSOPHY

Creating thoughtfully designed, responsibly made textiles for the home, Kate Anderson first started Ecosophy to explore how décor could **create positive connections** between our homes and the wider world. Tracing each product's story from seed to stitch, their care and attention shows in every single piece. www.ecosophy.co.uk



- 01 Crafted from organic cotton, this soft **hammam-style** bath towel uses low-impact dyes.
- 02 Every aspect of this **crisp white tablecloth** is considered, from the fibres to its finish.
- 03 Let the **simplicity** of Ecosophy's linen shine by pairing it with natural elements.

IMAGE 1 PHOTOGRAPHY: JADE GOLDING; IMAGE 2 PHOTOGRAPHY: ANNA BATCHELOR; STYLING: TAMINEH DHONDY; IMAGE 3 PHOTOGRAPHY: YESHEN VENEMA

BOOKMARK SECOND ABODE

Spotting unloved treasures is Second Abode founder Roman's true love. Carefully curating his online store to stock only the best **vintage and found** homewares, each item stays on display within his own four walls until they find their new owner. A passion project if ever we saw one, get your name on his mailing list sharpish to be front of the queue for new finds. www.secondabode.co

06 Filled to the brim with **sustainable finds**, Prior Shop is a not-for-profit that stocks over 45 UK brands, all with an eco ethos. Our current fave? Owner Beck's geo vessels, ideal for succulents, or as pen pots if they end up in plant heaven. www.priorshop.uk

07 You can't go wrong with wall art that comes in handy on a hot summer's day. Handwoven by a women's collective in Northern Ghana for **Lola & Mawu**, these colour-pop Bolga Fans are just the thing to freshen up your space. www.akojomarket.com

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Sara

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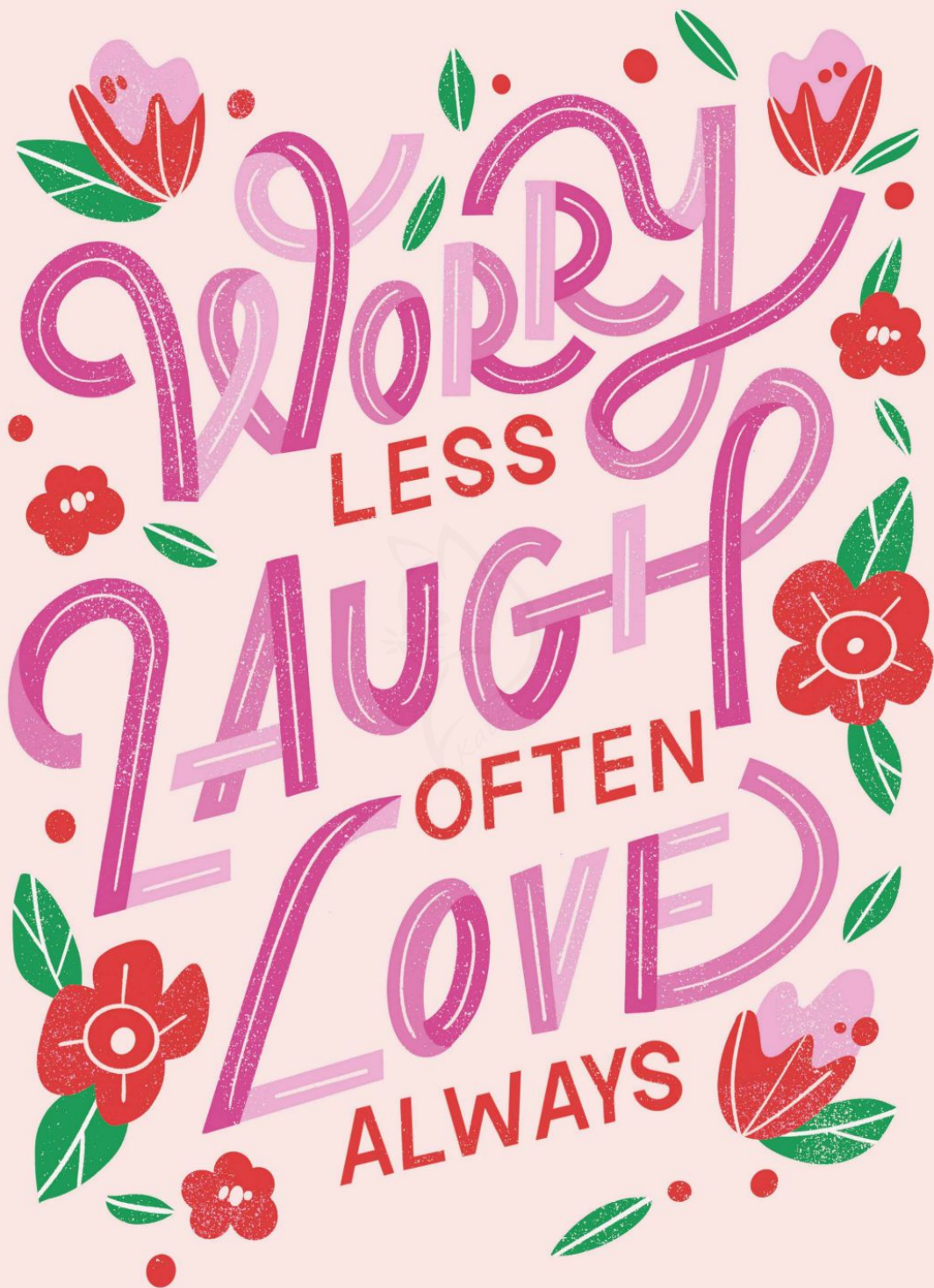
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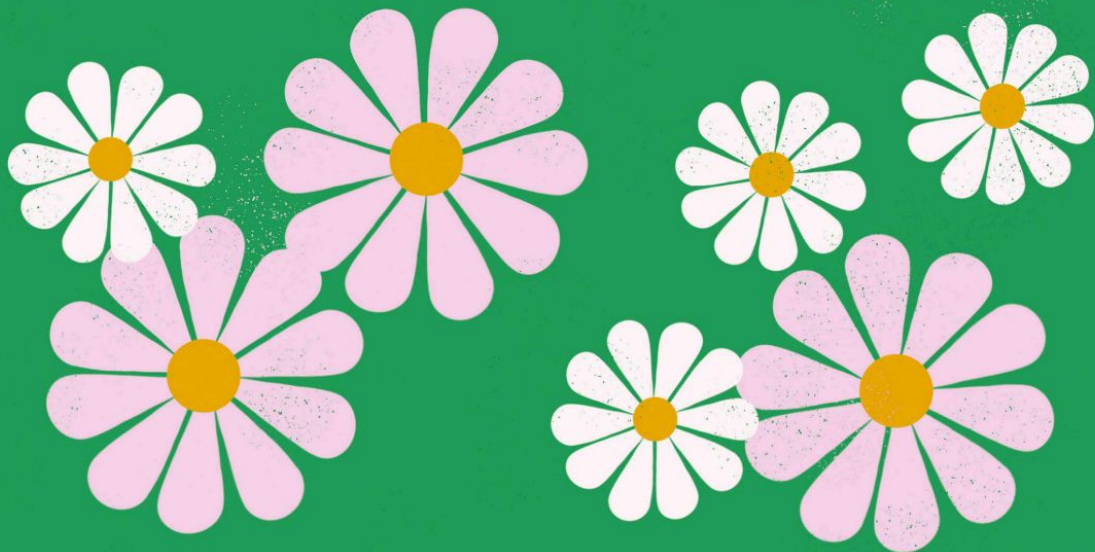
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who makes
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MATTERS



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TO NOT
DO IT
ALL



be
good
to each
other



always
be kind





BE THE
REASON
SOMEONE
SMILES

ACTUALLY,
I CAN!



Making

HAND-PICKED PROJECTS TO FALL IN LOVE WITH

If you want to show yourself, others, or the planet some kindness, handmade is a safe bet. Not only can you choose the materials you use, it adds **an extra layer of love**. Sandra van Katwijk's cute cot blanket pattern, free on our website, is genuine knitted proof. www.gathered.how/molliemakes







Self care rituals

Make time to look after you with
Emilie Woodger-Smith's eco-friendly skincare set





HOW TO MAKE A NATURAL FACE MASK AND EYE CREAM

INGREDIENTS

For the face mask

- 2 tbsp French green clay
- 3 tbsp oats
- 1 tsp dried lavender
- 1½ tbsp raw honey
- 2 tsp aloe vera gel
- 3 drops of lavender essential oil

For the eye cream

- 1 tbsp shea butter
- 2 tbsp coconut oil
- 1 tbsp jojoba seed oil
- 1½ tbsp beeswax
- ½ tsp vitamin E oil
- 5 drops of frankincense essential oil
- 5 drops of rose essential oil

MATERIALS

For the face mask

- Reusable glass jar
- Pestle and mortar
- Spatula
- Large bowl

For the eye cream

- Small reusable glass jar
- Heatproof bowl
- Spatula

There's nothing quite as relaxing as creating your own at-home spa. And a bit of quiet time with a face mask – whether that's an evening in, or a stolen half an hour in the bath – is a really lovely way to look after yourself.

Making your own beauty products is easier than you might think, and this sustainable set is a great introduction, packed with natural goodness for your skin. The face mask uses French clay and oats to draw out impurities from your pores, while the shea butter in the eye cream has anti-ageing properties, and the vitamin E and jojoba oils are fab for moisturising.

Once you've got hold of the ingredients, a little goes a long way – the quantities we've given make enough for three masks and one 60ml jar or tin of eye cream.

For the face mask

01 First, sterilise the glass jar to make sure it's completely clean before using. Pre-heat an oven to

180°C/350°F/Gas mark 4, wash the jar in hot soapy water, then leave it to stand upside down in the oven for approximately five minutes.

02 Using the pestle and mortar, grind up the dried lavender and oats as finely as you can.

03 Place the honey, aloe and lavender essential oil into a bowl, then stir them together until thoroughly combined.

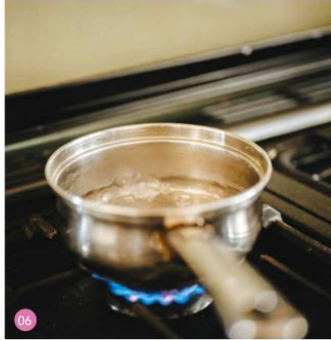
04 Add the ground lavender, oats and French clay into the bowl from Step 3 and mix well. The finished face mask should be a thick but spreadable consistency.

05 Transfer the mixture into the sterilised glass jar. It can either be used immediately, or stored in the fridge for up to five days.

For the eye cream

06 Sterilise the glass jar as per Step 1. Next, fill a saucepan half-full with water and bring it to the boil.

07 Measure out the beeswax into a heatproof bowl, then place the bowl over the saucepan, making



sure the bowl doesn't touch the water. Reduce the pan to a simmer.

05 Once the beeswax has melted, add the coconut oil and shea butter into the same bowl. Keep stirring until all of the ingredients have melted together.

06 Carefully remove the heatproof bowl from the pan and leave to cool for two minutes. Once the bowl has cooled slightly, add in the jojoba and vitamin E oils.

10 Using the spatula, mix the ingredients quickly to combine. Keep stirring and whipping the mixture with the spatula for a few minutes, regularly scraping down the sides, until it begins to look buttery and opaque.

11 Once the cream is holding its shape, add in the frankincense and rose essential oil drops. Mix thoroughly again to ensure the oils are evenly distributed throughout.

12 Transfer the eye cream into the sterilised jar, pop the lid on, and leave it to set in the fridge overnight before using.

MEET THE MAKER EMILIE WOODGER-SMITH

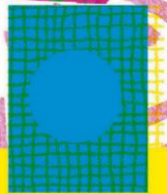
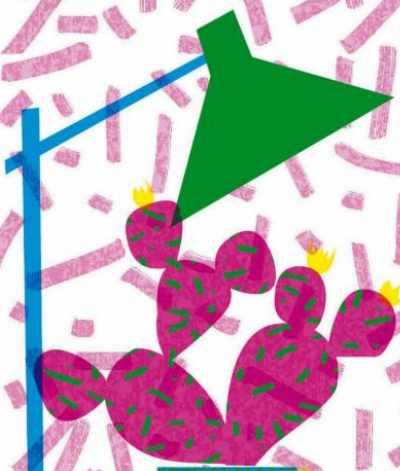


Emilie lives in the Cotswolds and loves trying out new sustainable beauty recipes. She shares her knowledge through her blog, zero-waste workshops, and on her Instagram @simply_sustainable_living. www.simplysustainableliving.co.uk



BE A
nice
HUMAN

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



A STITCH IN KIND

FROM SELF CARE TO SKILL SHARING AND CREATING FOR A CAUSE, KINDNESS HAS A FIRM PLACE IN THE CRAFTING WORLD AND IT'S WORTH EMBRACING TO ITS FULLEST

Words: **HELEN MARTIN** Illustration: **ESTHER CURTIS**

Through kindness there's power to illuminate, create connection and propagate dreams. Your eyes can be opened to beauty, possibility and gratitude. You have the ability to offer a feather of love, a whisper of joy or just let someone know you truly see them.

Kindness to people and the planet is a prosperous path and one that'll reduce stress and anxiety, especially as it releases feel-good hormones such as serotonin and oxytocin.

Through kindness there's safety, compassion and happiness. Begin with believing and trusting in yourself.

"Kindness to myself is when I listen to my own needs. In fact, I'm more capable of being kind and serving others when my basic needs are met," says Alyson Morgan of Earth Star Herbals (www.alysonmorgan.com), based in rural Wisconsin, USA. She believes that kindness is the ability to go beyond our ego and to see humans and the natural world as "deserving attention and respect".

For Alyson, true kindness can heal ourselves and the earth, with plants supporting physical and spiritual nourishment, "healing us in ways that enable us to become more open to love". We can all experience this by crafting using natural materials, sowing seeds, switching off our screens and combining creativity with mindfulness.

CARING AND SHARING

Making with a purpose is essential to London-based Sarah Corbett of Craftivist Collective (www.craftivist-collective.com), who combines craft with activism. "The craft community can be caring, with so much strength, skill and kindness," she points out. "Crafts can be a catalyst for conversation, connection and working towards a common cause together as a quiet gentle form of protest."

In 'craftivism', skill and love go into serving something bigger. "The comfort of crafting can help you encourage and challenge yourself to be part of the positive change you wish to see in our fragile world, even when it scares you." Sarah finds support both through meet ups in person and online: "I love the power of social media – checking in with each other, offering tips and advice," she enthuses.

It's not just about bigger causes though. Kindness can mean simply sharing your skills, such as offering to mend or upcycle something, as well as donating, buying locally and ensuring you consider ethics and supply chains.

"Kindness and skill-sharing go hand in hand," says Steph Bowring, marketing and events manager at the Edinburgh Remakery (www.edinburghremakery.org.uk). Their mission is to create an inclusive society through creative workshops sharing practical repair and reuse skills accessible to all.

"Learning new skills has a proven positive impact on mental wellbeing and can improve confidence," Steph explains. "If the skill involves creating something useful, the end results could also be gifted to others in need."

This is the ethos behind their Edinburgh Pad Project workshops, where they teach participants basic sewing skills to make reusable sanitary towels out of recycled textiles. The finished products are then gifted to people suffering from period poverty, with the intention of building a stronger community and helping vulnerable people.

CREATE MEANING

Connection is key for Sarah Caulfield, founder of community art studio We Are Hairy People (www.wearehairypeople.co.uk). "If we can enjoy and value our work, either individually or with others, we can share who we are and what we care about more effectively."

Sarah has created an accessible studio for mental wellness in Bristol. "Making a kind and loving space is so important, because that creative space is such a valuable and needed thing for so many." Being a leader can sometimes be overwhelming, so she asks for help. "I never used to, and now it's autopilot." While Sarah doesn't compromise on her values on inclusivity and having a positive impact on the environment, she believes the heart comes first.

The positive power of craft is something Ange Benjamin (www.angebdesigns.com), who runs her jewellery business from her 'she cave' shed at her London home, has felt profoundly. Over lockdown, without her usual physiotherapy work, "making jewellery became a huge part of my day. I love getting lost in the process of making."

This is something Ange shares through her workshops that'll be returning soon. "I feel everyone has the potential to make lovely things. Having had such positive learning experiences myself, I love making others feel confident enough to enjoy the making process," she enthuses.

Sustainability is also important to Ange – pieces are made to order and she uses recycled silver and sustainable packaging. "I also strive to design pieces that are unique but timeless – jewellery that will be loved and treasured."

Move, stitch, share, feel. Don't aim for perfection, because kindness and creativity run deeper. "Creative outlets are a rich resource for healing and connecting, which we all desperately need," Sarah believes. "Every attempt to impact someone positively is valuable, because you never know what others are going through and what each interaction has meant to them." Your capacity to make a difference with your hands and heart is vast and beautiful. 🌱



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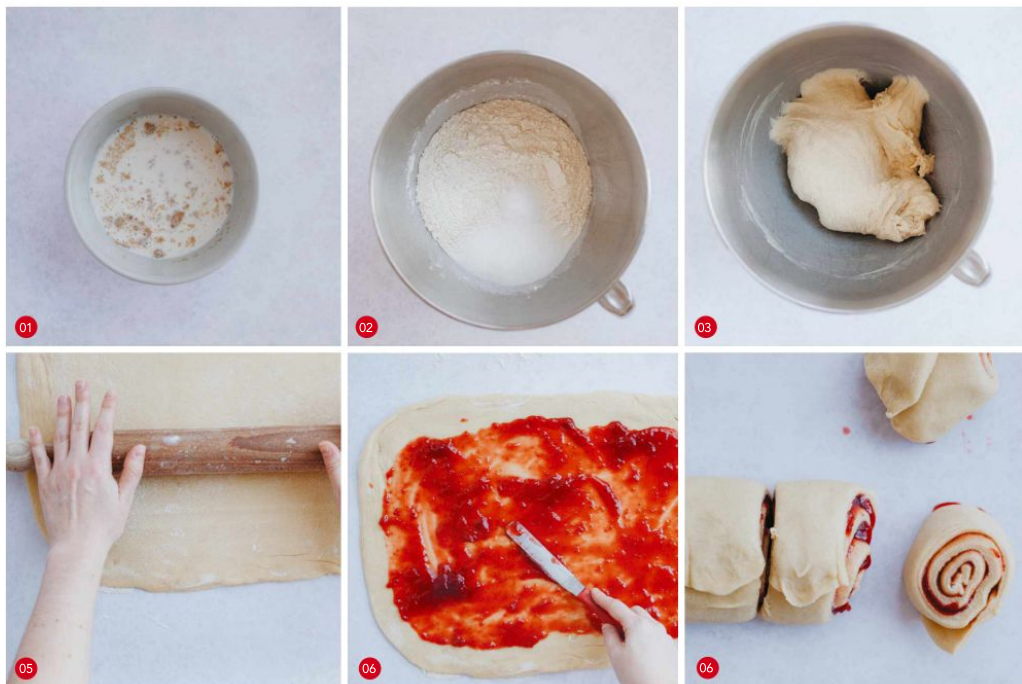
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MADE FOR SHARING

Bake Alpine Ella's indulgent buns for a weekend treat with friends





HOW TO MAKE STRAWBERRY AND CREAM BREAKFAST BUNS

MATERIALS

For the buns

- 175ml (6¼ fl oz) milk
- 2¼ tsp active dry yeast
- 1 large egg
- 420g (14¾oz) plain flour
- 50g (1½oz) granulated sugar
- 1 tsp fine sea salt
- 55g (1¾oz) unsalted butter
- 119ml (4¼ fl oz) double cream
- 250g (8¾oz) strawberry jam

For the frosting

- 170g (6oz) cream cheese
- 1 tbsp lemon juice
- 113g (4oz) icing sugar
- ½ tsp vanilla extract

EQUIPMENT

- Rolling pin
- 23 x 33cm (9 x 13") baking tin

MAKES 12

There's no better way to start the weekend than with a sweet treat.

Whether you're making the most of a lazy Sunday morning or heading out to a picnic in the park, this easy tray bake will be a hit.

They're great for making in a big batch, and would be a fab doorstep drop-off gift for pals. Plus, if you really wanted to level up your baking game, you could even cook your own jam.

To make these the night before for a care-free morning, just prep them up to Step 6, let them rise for 30 minutes, then leave them in the fridge to prove overnight. That way, all you've got to do the next day is leave them at room temperature for around an hour before baking, and thank your organised self.

If you're feeling adventurous, try mixing up the flavours of jam. The vanilla cream cheese frosting gives you a delicious neutral flavour that will go with almost anything, so you can really get creative.

01 Warm up the milk in a small saucepan over a medium-low heat until it's lukewarm – if it's too hot, it'll kill the yeast. Pour the milk into a medium-sized bowl and add the yeast, stirring to combine. Leave it to bloom for five to 10 minutes until it's foamed a bit and there are a few bubbles on the top.

02 In the bowl of a stand mixer fitted with the dough hook attachment, or with an electric whisk, add the flour, salt, and sugar and mix to combine.

03 Cut the butter into pieces – it should be room temperature – and add the milk, butter and egg into the mixer bowl. Mix on low speed for two to three minutes, then raise the speed to medium and mix for another three minutes. The dough should be smooth and not too sticky. If you don't have a stand mixer, stir the mixture with a wooden spoon for several minutes until it comes together. Then, place the dough onto a floured surface and knead it for five to six minutes

– it'll start off sticky but keep going until it's smooth.

04 Take the dough out and oil the bowl, then place the dough back into it. Cover the bowl loosely with cling film and leave it to rise at room temperature until it's doubled in size – about an hour to an hour and a half.

05 Grease the baking tin with butter, then turn the dough out onto a floured work surface. Use a floured rolling pin to roll it into a large rectangle measuring around 45.5 x 30.5cm (18 x 12").

06 Spread the jam onto the dough in an even layer, leaving a 1.5cm (½") border around the edges. Roll it into a tight spiral along the length, then cut it into 12 pieces and arrange these in the baking tin, spiral side facing up.

07 Cover the tin loosely with cling film and allow the dough to rise for about an hour, or if you're making these the night before, leave them for 30 minutes and then pop in the fridge. You'll know it's ready if it



bounces back when you poke it, but leaves a bit of an indent. If the indentation doesn't stay at all, it needs a little bit longer.

04 Preheat the oven to 180°C/350°F/Gas mark 4. Warm the double cream in a small saucepan, then pour the warm double cream on top of the buns and in the spaces in between just before you put it into the oven. Bake for 25-30 minutes, or until they're golden brown.

05 In the meantime, beat the cream cheese until smooth using the stand mixer fitted with the whisk attachment on medium speed, or an using an electric whisk. Sift the icing sugar into the bowl and mix on low, then turn to medium-high speed and beat until smooth, for about one minute. Add in the lemon juice and vanilla extract and mix to combine.

10 Once the rolls are baked, leave them to cool slightly, then spread on the cream cheese frosting while they're still warm.

MEET THE MAKER ALPINE ELLA



Ella is a baker, food photographer and recipe developer from Switzerland, living in London. When she isn't perusing cookbooks, she spends her free time sewing, knitting and crocheting. Follow her on Insta [@alpineella](#) for more fun foodie inspo. [www.alpineella.com](#)



GET INTO CRAFT

Fancy trying your hand at something different? Then shop an all-in-one kit from these top small businesses and pick up a new skill the easy way



THE MODERN CRAFTER

Sisters Rachel and Siobhan, the duo behind The Modern Crafter, offer modern punch needle and embroidery kits. Their beginner kits are a lovely way to combine creativity with self-care.
www.themoderncrafter.co.uk



SIMPLE CRAFTED LIFE

This beautiful online shop stocks punch needle kits for the modern maker. Each carefully designed kit contains everything you need to get started with this fun and relaxing craft.
www.simplecraftedlife.com



STITCH HAPPY

Handmade in Stitch Happy's Warwickshire studio, these embroidery kits are ideal for the modern, eco-conscious maker – each one includes organic cotton and sustainable wood hoops.
www.stitchhappy.co.uk



WHISTLEBROOK KITS

Shop beautifully designed, easy-to-make sewing kits for children and beginner sewists. Each exclusively designed kit can be made using a machine or by hand-stitching, and Whistlebrook's kits include full instructions, so are a ideal first project or letterbox gift for anyone looking to start their sewing journey. A step-by-step guide to sewing each kit is also available on their Instagram @whistlebrookkits.
www.whistlebrook.etsy.com

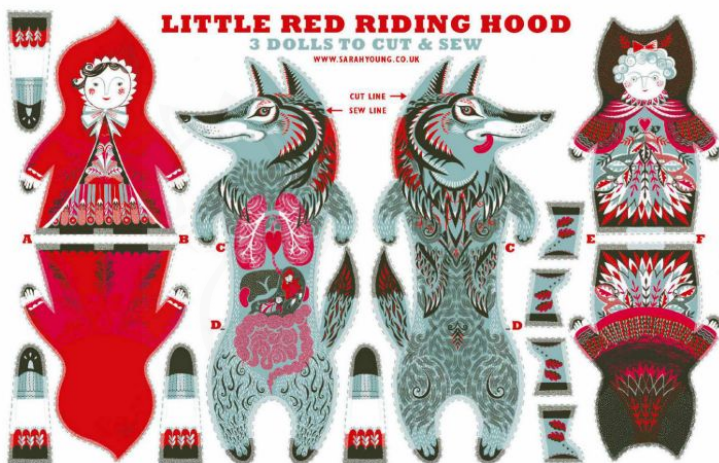


JASMINE POTTERY STUDIOS

This family-run studio are passionate about making pottery available for everyone. Jasmine Pottery Studios believe the therapeutic and uplifting qualities of clay-making and painting should be accessible to all ages, abilities and budgets, so their goal is to make it as easy as possible to get hands-on with a lovely lump of clay, whether that's in their studio, at your home or at your corporate HQ. Find out more on their website or Etsy shop. www.jasminepotterystudios.com

SARAH YOUNG

Printmaker, illustrator and maker Sarah stocks screen-printed tea towels which double as cut-and-sew fabric kits. Follow her easy instructions to craft toys, cushions, dolls and more, and choose from six different animals and six dolls and doll sets – the more you buy, the more you save. Each design is printed on 100% cotton, and can be washed at 40°C too. www.sarahyoung.co.uk



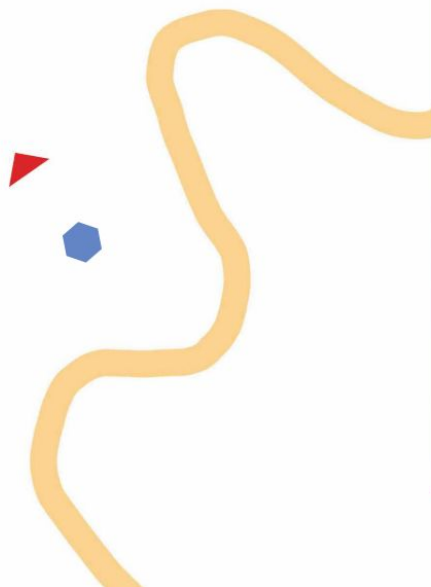
LIVING FIBERS

Living Fibers aim to inspire and encourage those who want to start a new hobby, seek a new project, or start their careers as textile artists. Visit their website for a variety of kits, courses and tutorials that teach easy-to-learn techniques anyone can engage with, and to be a part of their supportive community. www.livingfibers.com

CURRENT MOOD

Put a smile on your face with
Zoe Bateman's emoji-inspired
punch needle bag

PHOTOGRAPHY: PHILIP SOWELS, STYLING: SARAH MALONE, MODEL: OLIVIA SUGARMAN





HOW TO MAKE A PUNCH NEEDLE BAG

MATERIALS

- 1m (39%) primitive linen
- 50cm (19½") cotton fabric
- 3½oz (302yds) black acrylic yarn (we used Paintbox Yarns Simply DK in Pure Black) (Yarn A)
- 7oz (604yds) yellow acrylic yarn (we used Paintbox Yarns Simply DK in Daffodil Yellow) (Yarn B)
- 30 x 30cm (11½ x 11½") square wooden frame
- Drawing pins
- Fabric marker pen
- PVA glue
- Punch needle
- Magnetic fastener, 18mm (¾")

The joy-filled simple shapes of this cheery accessory are an easy introduction to the mindful world of punch needle – craft therapy at its very best.

Creating its squishy texture is so satisfying, and with a different face on each side, you can wear your art according to your mood. Style it with some fun summer brights to master the clashing trend, or pare back your outfit to make this statement piece shine.

You can shop punch needles and linen fabric from most local or online craft stores, but if you're struggling to find the right sized frame, simply remove the fabric from a square artist's canvas. Or, you could even try making your own frame by cutting strips of plywood to size.

01 Place the wooden frame on top the linen, then pull the linen up and around one side of the frame and secure it in place with drawing pins or a staple gun. Attach the opposite side to the frame in the same way, pulling it taut. Repeat to secure the

linen to all four sides of the frame, pulling it as taut as possible.

02 Using the template on page 83, transfer the first face design onto the fabric by placing the template underneath, then using the fabric marker to carefully trace the design.

03 Thread the punch needle tool with Yarn A, positioning the yarn tail at the point of the needle, and making sure to thread it through the needle's eye. Starting on the outline of one eye, punch the needle all the way into the fabric as far as it'll go, then pull it back up, keeping the pointed tip of the needle touching the fabric. Slide the needle along the line, skipping a couple of holes in the fabric, and keeping the open side of the needle in the direction you're punching. Punch the needle down into the fabric again, all the way up to the handle.

04 Repeat Step 3 to outline the eye, then fill in the shape, working from the outside in towards the centre. This process creates flat stitches on the front of the fabric, and loop stitches on the reverse. For this

project, the finished bag will use the wrong side (WS) of the bag for maximum texture. Once you've completed the first eye, punch the needle all the way into the fabric, then turn over the frame. Cut the yarn coming out of the punch needle, hold onto the yarn tail, then pull the needle back up, leaving the yarn tail on the WS.

05 Repeat Steps 3-4 to outline and fill the second eye, then the mouth. Keep unravelling the yarn and make sure it isn't snagging on anything while you're working, as if there's any resistance, the loops won't stay in place. And, try to space the loops as evenly as possible to ensure there won't be any gaps in the fabric showing through on the WS.

06 Next, use Yarn B to punch the rest of the shape, punching the outline of the face first, then filling in the rest, working around the eyes and the mouth. You can split this into quarter sections to break up the work if needed. Once this is complete, trim any yarn tails on the WS to the same length as the loops,



and trim back any loops that are sticking out too far.

07 Remove the drawing pins, or cut the fabric off the frame if using a staple gun. Repeat Steps 1-6 using the second face template on page 83, then repeat again to punch two rectangular shapes – these will be the bag handles. If any of the loops are looking a bit messy, neaten them up by using the tip of the punch needle to push the loops back into the right position.

08 To help secure the loops, coat the RS of the fabric – the side with the flat stitches – in a thin layer of PVA glue, then leave it to dry. Make sure it's completely dry before moving on to the next step.

09 Trim the excess fabric around each punch needle piece, leaving a 2.5cm (1") fabric border around all sides. Using the punch needle face panels as a template, cut two circles from the cotton fabric – these will become the bag lining.

10 Place one of the bag handles RS up, so with the looped side facing down. Fold the excess linen fabric

on both long edges to the RS, then fold the bag handle in half along the length with RS together. Pin and sew along the long edge as close to the loops as possible – the linen fabric should be completely hidden. Repeat with the remaining handle.

11 Lay out one face panel with the looped side facing up – we'll now refer to this as the RS, and the glued side as the WS. Place one of the handles at the top of the face with the stitched edge facing up, and the punch needle at the ends aligning with the edge of the face, as shown. Using a needle and thread, tack the handle in place with a few stitches. Repeat with the second bag panel and handle, using the placement of the eyes to help position the handles more accurately.

12 Pin the bag panels RS together, aligning them so the handles are directly on top of each other. Sew around the lower half of the bag as close to the loops as possible, leaving the top of the bag open.

13 Pin the lining fabric pieces RS together, aligning the raw edges.

Sew the bottom half using a 2.5cm (1") seam allowance, this time leaving a 10cm (4") gap at the centre of the bottom. This will allow you to turn the bag through to the RS once the lining is attached. Trim the seam allowance, then cut small notches into it to help keep the curved shape when turning through.

14 Turn the bag lining RS out, then tuck it inside the bag with RS facing, aligning the seams and raw edges. Make sure the bag handles are lying flat, sandwiched between the bag and the lining, then pin or clip the raw edges at the top of the bag, as shown. Sew around both of the curved top edges to meet the bottom half stitching, sewing as close to the loops as possible.

15 Insert the magnetic fastening into the lining fabric, positioning the positive and negative sides centrally near the top of the bag. Turn the bag RS out through the gap in the lining, then tuck the raw edges of the lining to the WS and neatly stitch the gap closed. Tuck the lining inside the bag to finish.

MEET THE MAKER ZOE BATEMAN



Zoe is a freelance creative who loves dreaming up new projects. She runs craft workshops, makes props and has written three books, too. Find her latest makes on Insta @toocutetoquit. www.toocutetoquit.etsy.com





NEXT MONTH

IN

Mollie
MAKES

- ▶ **PUNCH NEEDLE** A MIRROR
- ▶ **KNOT A MACRAME** TOTE BAG
- ▶ TRY OUT **ICE-DYED** BEDDING



PLUS! BONUS SUMMER BAKING MAG,
FILLED WITH FUN RECIPES



CONTENTS SUBJECT TO CHANGE

▶ PLUS

- ▶ **EMBROIDERED** DENIM JACKET ▶ **SASHIKO CROCHET** CUSHION ▶ **CLAY** TRINKET DISH
- ▶ STATEMENT **SLEEVE HACK** ▶ **PATCHWORK** TABLE RUNNER ▶ **WOVEN** WALL ART

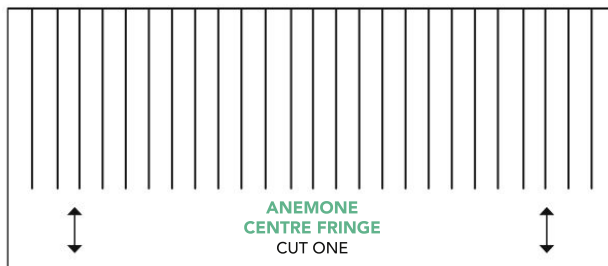
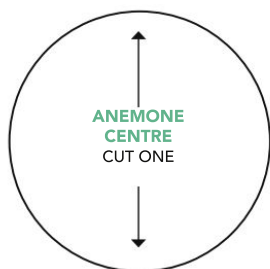
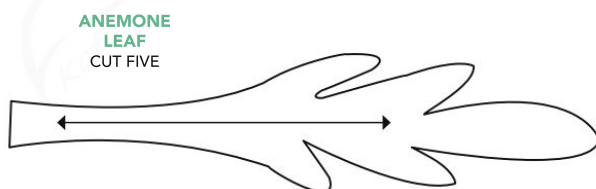
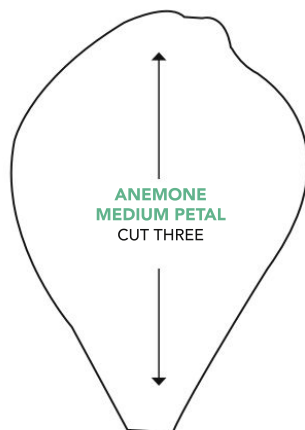
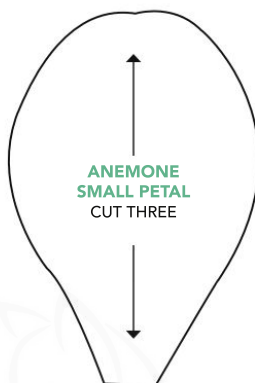
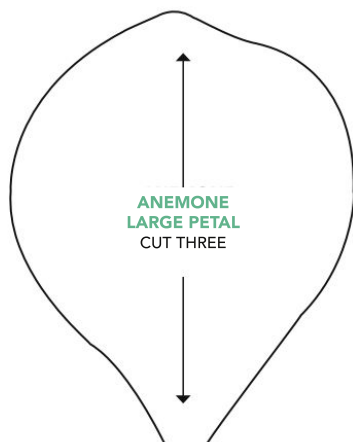
TEMPLATES

ALL THE SHAPES FOR THIS ISSUE'S MAKES. UNLESS OTHERWISE STATED, TEMPLATES ARE SHOWN AT 100%. FIND THE FULL-SIZE TEMPLATES READY TO DOWNLOAD AT WWW.GATHERED.HOW/MOLLIEMAKES

PAPER FLOWERS

BY LISA JAY

PAGE 14

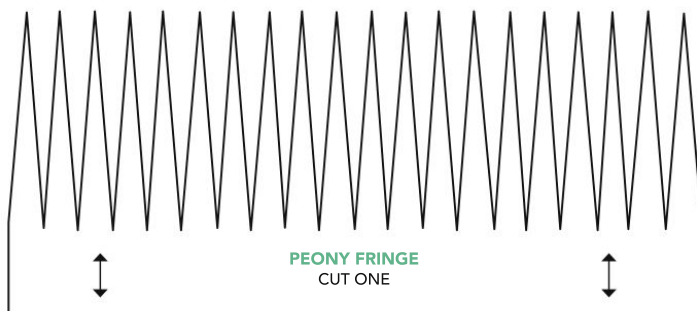
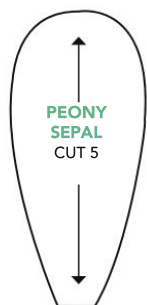
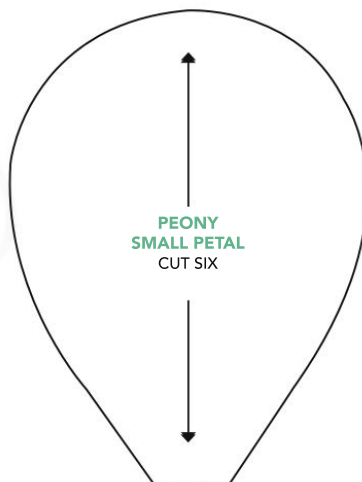
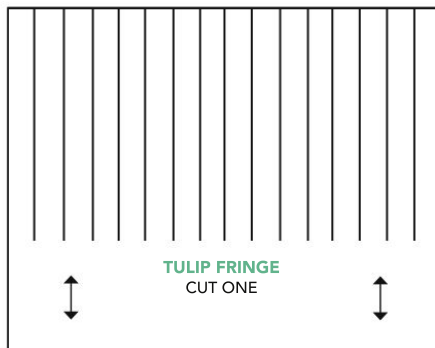
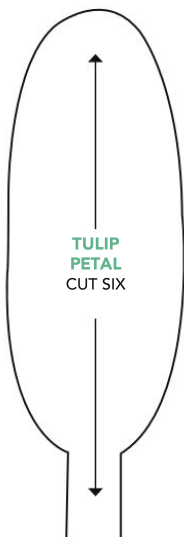


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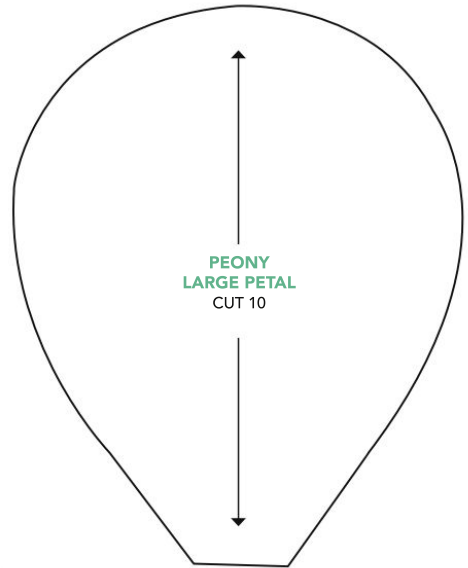
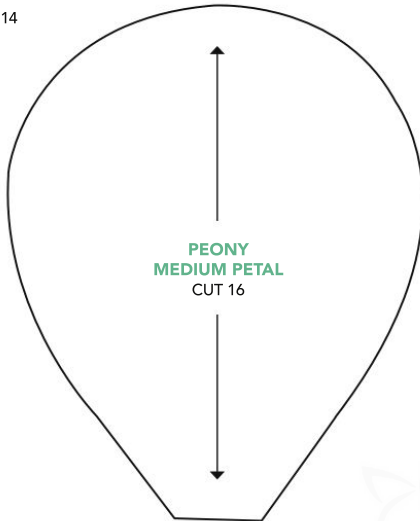


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BY LISA JAY

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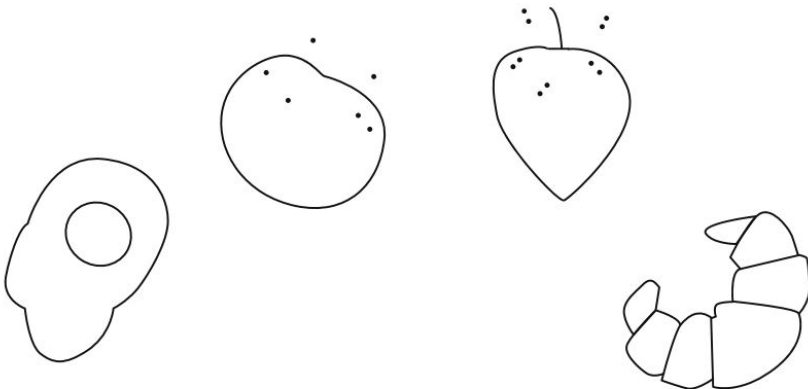


EMBROIDERED NAPKINS

BY KATE GWILLIAM

PAGE 36

STITCH GUIDES



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CROCHET STITCH GUIDE

USE OUR HANDY GUIDE FOR THE CROCHET PROJECTS IN THIS ISSUE



HOLDING THE HOOK

PENCIL METHOD

Hold the hook in your dominant hand like a pencil, roughly 3-5cm (1¼-2") from the hooked end. If the hook has a flat area, hold it here between your index finger and your thumb.



KNIFE METHOD

Hold the hook between your thumb and your index finger, about 3-5cm (1¼-2") from the hooked end, resting the other end against your palm. This will give you plenty of control.



HOLDING THE YARN

METHOD ONE

Pass the ball end of the yarn between the little finger and third fingers of your non-dominant hand, then behind the third and middle fingers, over your index finger.



METHOD TWO

Loop the ball end of the yarn around the little finger of your non-dominant hand, then take it over the third finger, behind the middle finger, and finally over your index finger.



MAKING A SLIPKNOT

THE FIRST LOOP ON THE HOOK

01 Hold the tail of the ball of yarn in your non-dominant hand and drape the yarn clockwise over the top of it to form a circular loop, as shown.



02 Hold the loop between your left thumb and your index finger, then insert the crochet hook through the centre of the loop, from front to back.



03 Catch the ball end of the yarn with the crochet hook and pull the hook back through the centre of the loop, taking the yarn through with it as you go.



04 Pull both ends of the yarn to tighten the knot, then pull just the ball end to tighten the loop so it's close to the hook, but not quite touching it.



HOW TO COUNT

Each chain or loop counts as one stitch. Never count the first slipknot or loop on the hook (the working loop). Make sure the chain is not twisted, and that the front is facing you.



CHAIN STITCH

USE THIS STITCH TO MAKE YOUR FOUNDATION CHAIN

01 Hold the hook in your dominant hand, and the yarn end and working yarn in your other hand. Move the hook under and over the yarn to wrap it around the hook anti-clockwise.



02 Pull the hook towards the slipknot, catching the yarn, and pulling it through the loop. This forms the first chain stitch (ch). Repeat Steps 1-2 as required to form a chain length.



03 This is what the row of chains will look like. Hold the chain with your non-dominant hand as you work, near the hook, to keep the tension. Continue until you have all the chains needed.

CROCHET STITCH GUIDE

USE OUR HANDY GUIDE FOR THE CROCHET PROJECTS IN THIS ISSUE



SLIP STITCH (SS)

THIS STITCH HAS NO HEIGHT, AND IS OFTEN USED TO JOIN ROUNDS

- 01 Slip stitch is used to join a length of chain into the round. Insert the hook from front to back into the first chain worked. Wrap the yarn around the hook, anti-clockwise.
- 02 Pull the yarn through the chain stitch, then the loop already on the hook, to make a slip stitch. You can also work this into each stitch along a row to form a neat edging.

WORKING IN ROWS

FOLLOW THESE SIMPLE RULES TO CONSTRUCT CROCHET FABRIC

- 01 The first row is made by working across the foundation chain from right to left. At the end of the chain or row, turn the work so the yarn coming from the ball is behind the hook.
- 02 For the next row, first make the turning chain for the stitch you're about to work. Then, work the next stitch into the top of the stitches on your first row, missing the first stitch.



DOUBLE CROCHET (DC)

ONE OF THE KEY STITCHES IN CROCHET, DOUBLES ARE SIMPLE, COMPACT STITCHES THAT FORM A DENSE FABRIC

- 01 To make a double crochet stitch, insert the hook under the top two loops of the next stitch on the previous row.
- 02 Wind the yarn around the hook (yrh) in an anti-clockwise direction, as shown.
- 03 Pull the yarn through the stitch, giving you two loops on the crochet hook.
- 04 Yrh again as per Step 2, then pull the yarn through both loops to make the double crochet stitch, leaving one loop on the hook. Repeat Steps 1-4 as needed for the pattern.



TREBLE CROCHET (TR)

ONE OF THE MOST POPULAR STITCHES IN CROCHET, THIS SIMPLE STITCH IS TWICE AS HIGH AS A DOUBLE CROCHET STITCH

- 01 Wind yarn round hook (yrh), then insert the hook under the top two loops of the stitch on the previous row.
- 02 Wrap yrh and pull the yarn through the stitch only.
- 03 There are now three loops on the hook. Yrh again and draw the yarn through the first two.
- 04 Yrh again and draw the yarn through the remaining two loops on the hook to finish the stitch.

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STITCH GUIDE

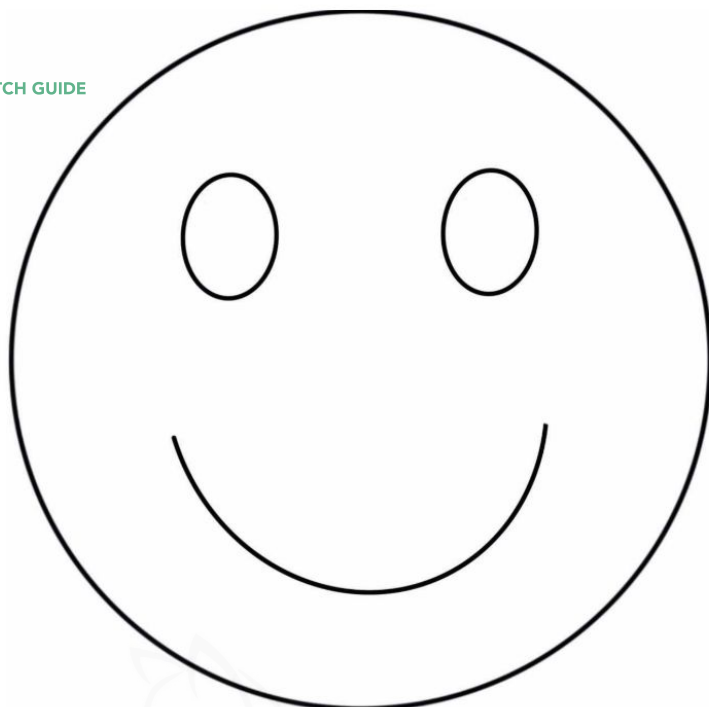
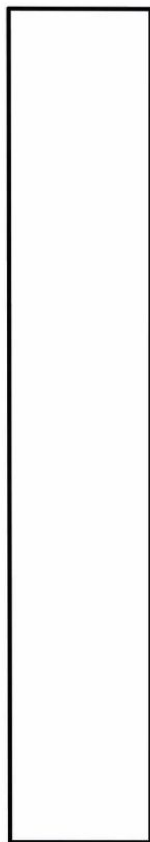
PUNCH NEEDLE BAG

BY ZOE BATEMAN

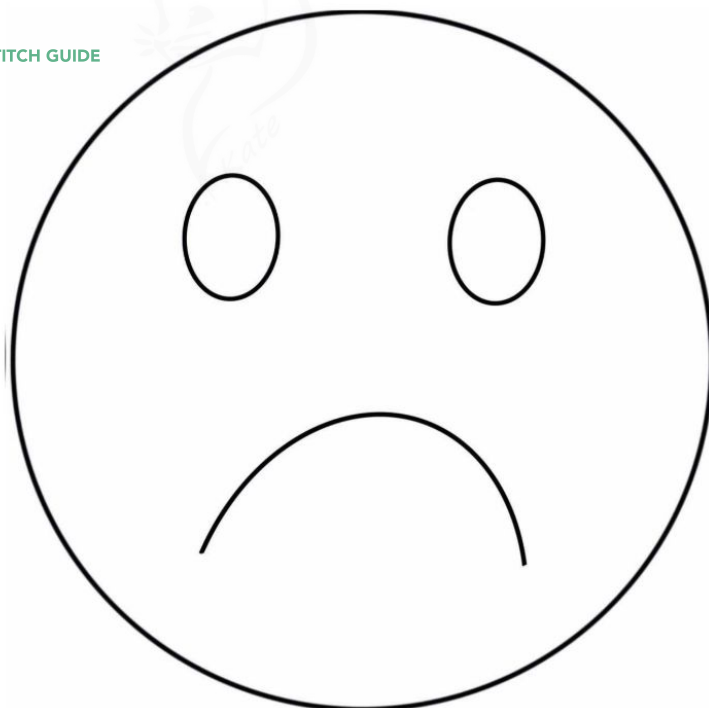
PAGE 78

PHOTOCOPY AT 200%

BAG STRAP
CUT TWO



STITCH GUIDE



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EMBROIDERY STITCH GUIDE

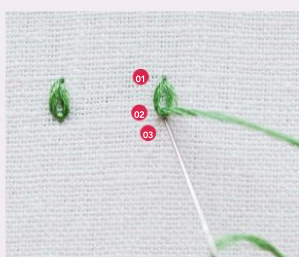
USE OUR HANDY GUIDE FOR THE EMBROIDERY PROJECTS IN THIS ISSUE



STEM STITCH

Although it can take some practice, stem stitch is great for textured outlines.

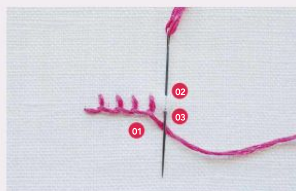
Come up from the back at point 1, then go down at point 2. Before pulling the stitch close to the fabric, come up at point 3 with the loose thread below the needle. Pull the thread taut, then repeat.



LAZY DAISY

Usually used for flower petals, this stitch is also ideal for embroidering tiny seeds.

Come up at point 1, then go back down at point 1, leaving a small loop. Come up through the loop at point 2, then go down at point 3 (next to point 2, but not the same hole).



BLANKET STITCH

This is fun for decorative stitching or appliqué – try to keep the spacing and stitch height consistent.

Come up at point 1. Go down at point 2 and come back up at point 3, keeping the needle over the working thread. Pull the thread to create a right angle, then repeat as necessary.

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Mollie Makes is published by:

IMMEDIATE MEDIA^{CO}

Immediate Media Company Limited, Eagle House, Colston Avenue, Bristol, BS1 4ST United Kingdom

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Mollie Makes (ISSN 20460228) (USPS 20517) June 21 is published 13 times a year (monthly, with a Christmas issue in October) by Immediate Media Company Bristol Ltd., Eagle House, Colston Avenue, Bristol, BS1 4ST United Kingdom. Distributed in the U.S. by NPS Media Group, 2 Corporate Dr., Suite 945, Shelton, CT 06484. Periodical Postage paid at Shelton, CT and additional mailing offices. POSTMASTER: Send address change to Mollie Makes, Immediate Media, PO Box 401, Williamsport, PA 17703, USA

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“We’re so proud we’re seeing a change in social inclusion.”



TEA AND
A CHAT



FOUNDER AND CEO BECKY SHERAIDAH ON THRIVING AS A CREATIVE CHARITY

We’re grateful the last year has created a deeper understanding of how important social inclusion and a sense of purpose is for everyone’s emotional wellbeing, as this has always been the core ethos of the ARTHOUSE Unlimited charity. We aim to offer adults living with complex support needs an opportunity to **enhance their emotional wellbeing** through a feeling of purpose and inclusion by celebrating each person’s artistic skills and talents. When I started working in this sector in 1999, I recognised everyone was receiving excellent personal support – which is essential to life – but there was little option for them to feel socially integrated in the wider community, especially by being **recognised for their own skills**. The pure beauty of the

artwork being produced was mind-blowing, so this is how ARTHOUSE Unlimited was born. Every day something beautiful is created in the studio where sessions are held. Most importantly, every day we see very proud artists. The aim is to help each artist feel happier in life by having this creative outlet that may also serve as a form of communication, offering a stage, a voice and an audience. In order to prove to the artists their contribution is valued, it’s vital they experience seeing the work being sold and meeting the customers. The artists support each other in their collective talent and all team members **come with kindness in their heart**. We’re so proud we’re seeing a change in social inclusion, and in the artists’ emotional wellbeing improving. 🍵

THIS MONTH I'M LOVING...

Eating: New flavours of chocolate and improving our formulas. We can’t wait to get together to try new combos.

Listening to: The Mountain Firework Company, who feature in our adverts.

Watching: *EastEnders* – artist Sarah is a fan, so we’ll have lots to catch up on.

Thinking about: How we can be more inclusive and offer more opportunities.



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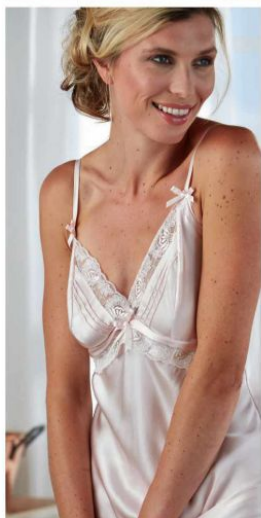
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